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WM. SHARPEY, Dean of the Faculty of Medicine.
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CHAS. C. ATKINSON, Secretary to the Council.
University College, 22nd Jan. 1841.

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LONDON, SATURDAY, JANUARY 30, 1841.

REVIEWS

Observations on the Statutes of the University of Cambridge. By G. Peacock, D.D., Dean of Ely. Parker.

UNIVERSITY education (meaning thereby the system peculiar to the two universities of Oxford and Cambridge) has been, of late years, so much canvassed, its utility has been so widely questioned, and so peremptorily defended, that the subject has acquired considerable importance in the minds of all classes. The pressure from without upon these institutions is not of yesterday; and public opinion during the last half century has enforced some minor improvements, which, it is to be hoped, are but the preludes to a thorough reform. To the credit of the individuals, this external influence has been ably seconded by some of the most eminent members of the universities, who, though surrounded by an atmosphere of sloth, prejudice, and timidity, have, nevertheless, risen above its influence, and forced upon their reluctant associates the necessity of assimilating their collegiate arrangements more closely to the general spirit and movement of the age.

Among these distinguished personages, Dr. Peacock holds a high rank; and whatever falls from his pen deserves, and will doubtless meet with, a profound attention.

The Universities may be considered under many separate points of view;—as nursing-mothers for the church—as the fountains of academical honour—as schools for the general education of the professional classes of society—and as points of union, where the aristocratical portion of the nation may acquire the *esprit de corps* of “their order,” become acquainted with each other, and (if they choose it) read history and political economy, or anything else which is, or is imagined to be, necessary to the business of a legislator; for they are exempted from the necessity of very closely pursuing the college courses. The union of so many and such conflicting objects, while it leads to partial and imperfect notions of what an University should be, has added considerably to the practical difficulty surrounding all attempts at reform.

This multiplicity of ends produces a corresponding assemblage of students, of opposite characters, habits, and objects; and, as fashion prescribes that all shall take a degree, a consequent difficulty arises in arranging the qualifications to be considered as indispensable to the attainment of that honour, so as to maintain its value, without occasioning much partial and individual injustice. Hence also occurs another evil, in the difficulty of establishing a uniform system of discipline, to regulate the habits and expenses of the students, on a scale which will meet with a ready and willing obedience from all, and which, without being illiberal, will impose some restraint on positive vice and mischievous folly.

These various considerations all enter for more or less into every scheme of reform; and none of them can be overlooked with impunity by those who would act upon the University through the press or in Parliament. But there is yet one other view of the question, more especially important to the University, which has not hitherto been taken; and that embraces the institution itself, with the history of those causes that determined its original constitution, and those which have operated during the several changes that have subsequently taken place in its internal arrangements. This is the main subject of Dr. Peacock's text, which is addressed rather to the governing members of the establishment, than to the general public. The

work, therefore, is very much the book of an antiquary, and will probably find few readers who are not enticed to its perusal by old college associations; but among the notes are scattered remarks of a more general interest, which merit an attentive study by all who are disposed to take a part in the great question of national instruction.

The particular ground thus occupied by Dr. Peacock has its especial advantages and disadvantages. To the members of the Universities themselves, it presents, perhaps, the only shape in which reform can be offered, so as to be, if not palatable, at least endurable. The object of the demonstration is to show, first, that the actual system in vigour at Cambridge is, as to its principal details, an abandonment of the original statutes, an innovation of the original constitution of the University: secondly, that the changes which have occurred have been enforced by necessities, and in spite of the strongest and most stringent codes imagined for the express purpose of maintaining the *status quo*: thirdly, that the perpetual and inevitable compromise between legality and expediency, arising out of these causes, is productive alike of inefficiency in the institution, and of a profound immorality in all who lend themselves to it: and, lastly, to point out the means and extent to which reform is practicable, so as to produce a maximum of good, without a total disorganization and overthrow of whatever exists of the ancient order.

As a means of conciliating prejudice, and procuring the co-operation of the heads of Universities and their partisans in the legislature, nothing can be happier than this front of attack; but it inevitably excludes all the higher considerations, and admits as indisputable axioms, propositions which are founded in anything but reason.

The fundamental difficulties which stand in the way of all reform, and which Dr. Peacock contents himself with *turning*, (because he, probably, is hopeless of demolishing them, and marching over their ruins,) are two: the supposed sanctity of whatever was directed by the several founders of colleges, and the prevalent doctrines respecting the obligatory power of oaths on the conscience. By a most perverse misunderstanding on both these points, not only has the one paramount object, the obtaining of the best possible discipline and instruction, been hitherto, in a great measure, defeated, but the probability of a reform in future equally lessened.

The fallacy of the argument is manifest to every reasoner who dares think for himself. Like all the rights of property conceded by the state to individuals, the right granted to testators of binding the conduct of future generations, is founded altogether on expediency, and is justly subordinated to the direction of the supreme legislature, to be interfered with from time to time, as that expediency changes. The right of subjecting to conditions which shall bind man or his property in the earth to all eternity, and without reference to possible alterations of times and circumstances, is too monstrous to be admitted by sound philosophy; and common sense adds, that were this otherwise, a good education being the avowed object of collegiate foundations, even the intentions of their founders are best seconded, by abrogating such of their dispensations, as have become useless or mischievous, or have been found to have been originally conceived in error or ignorance.

But in addition to this imaginary moral obstacle, religion has heaped up another difficulty, in the shape of multitudinous oaths taken by college and university functionaries, binding them to oppose all alteration in the existing laws.

On the point of promissory oaths, we shall content ourselves with a simple reference to Jeremy Bentham, and only observe, that it is a lamentable proof of the state of moral science in the parties, and of their unfitness to teach the rising generation, if there be any who would suffer superstition so far to outweigh reason, as to refuse to do justice and promote education, on account of any such ill-judged promises, forced on themselves by ancient custom, and taken in ignorance. Almost from the beginning, the governing authorities of the Universities have been harassed by a vain attempt to conciliate changes, necessitated by the development of society and of learning, with the indefeasible obligations by which they thought themselves bound to maintain the *status quo*. The consequence has been, that while the letter has remained permanent, the spirit has fled; and hence has arisen the growth of a perverse habit of taking promissory obligations with a full intention of never fulfilling them; in-somuch, that not a single degree can be taken without as many fictions as may be found in an old law plea, each a direct violation of the spirit of the oath. The most remarkable circumstance in this practice is, that the parties commit perjury precisely to avoid breaking an oath. The old monastic arrangements and Aristotelian practices having become too absurd to be maintained without driving every student from the Universities, and the University officers having taken oaths to maintain these things, they are, in virtue of that obligation, driven upon verbal equivocations, which, while they seem to fulfil the letter, violate every iota of the spirit of the law. A better illustration of the vanity and folly of promissory obligations, whether by oath or affirmation, cannot be desired.

As far as the mere conference of degrees is concerned, this is a matter between the parties and their own consciences; but in its influence on the students and on national morals, it is the business of every father of a family; and no effort should be left unmade to bring about a total reform. We have already insinuated, that we consider Dr. Peacock rather as respecting the weakness of his brethren, than as putting forward all that he feels and knows on the subject; we do not, therefore, mean to consider him accountable for all the bad logic and paltry equivocation, introduced in his comment on the existing state of things, by way of justifying the parties. We beg, however, our readers to consider well the point itself. But first we will give Dr. Peacock's own exposition of the facts, as far as the degree is concerned:—

“We have now considered the principal oaths which are required upon admission to degrees and to the regency; and every person who deprecates the attestation of the name of God and the appeal to his vengeance, except upon the most serious and most solemn occasions, when important obligations are about to be incurred, and most responsible duties are required to be performed, will agree in wishing for their abolition or amendment. For we have found that they relate to observances which have become obsolete or impossible—to statutes which, to a great degree at least, have ceased to be obeyed—to studies and exercises which have ceased to be followed or performed—to payments which have ceased to be paid—to official duties which have ceased to be discharged—to continued residences within the university, which have ceased to be demanded; whilst the few fragments of the real obligations which they impose, are not generally of such a character as would appear to require the security of so solemn an act.”

What the author really thinks, is clear, from the terms in which he speaks of the practice: let us now hear the justificatory plea:—

“Let us not be misunderstood, and supposed to attribute to any members of the university indif-

ference to the sacred obligations of an oath; for no one who is cognizant of the high and scrupulous tone of moral and religious feeling which eminently characterizes the present state of the university, could justly harbour such a suspicion, or advance such a charge. But the fact is, that a great majority of the members of the university have never reflected upon the language and requirements of the statutes, and are perfectly ignorant of their real meaning and character: they have fully believed that such statutes as were obsolete in practice, were obsolete also in obligation, neglecting the observation of the unfortunate precautions which the framers of those statutes had taken to make their form, as well as their obligation, perpetual: if a suspicion of the truth suggested itself to their minds, it was repelled by a conviction that the task of reform was hopeless and impracticable, or checked by the apprehension of incurring the charge of attempting innovations, whose ultimate consequences they could not foresee: they probably considered the fabric of the university, like the other ancient institutions, as kept together by some mysterious coherence of its parts, whose safety might be endangered by any attempt at reform or reparation which could expose and make manifest the rotten timbers which were concealed in its structure: and remembering the indignation and ridicule which had generally attended all previous attempts at innovation, they have been contented to rest satisfied with the continuance of a system which had been acquiesced in, for so many generations, without remonstrance or complaint."

We certainly mean anything but disrespect when we say, that a more shuffling evasion of the consequences of the author's own reasoning and statement was scarcely possible. Such, we are aware, are the excuses with which men really do justify to themselves their acquiescence in the practices, where routine habits do not prevent any serious thoughts on the subject. Dr. Peacock, therefore, simply states a fact. But that any one can be properly described as possessing a "high and scrupulous tone of moral and religious feeling," who can habitually regard such reasoning with complacency, is a proposition which would require more "stout polemic brawl" to make good, than we have any notion of. Applied to the case of a common robbery, it would, we think, rather amuse my lords the Judges, if told by the prisoner that he had never "reflected on the language of the law; but that he was "ignorant of the real meaning" of the statutes against robbery; "that he fully believed them to be obsolete;" that he considered society to be kept together by "some mysterious coherence of its parts, whose safety might be endangered by any attempt at reform (among felons, which would make manifest the rotten timbers," &c.; and lastly, that he, the prisoner, would be covered with the "ridicule and indignation" of his colleagues in roguery, should he "attempt to innovate" and turn honest.

With every deference to the Reverend Dean and his protégés, the heads of houses and university officers, we take leave to say, that this playing at fast and loose with the conscience is only part and parcel of a general indifference to the obligation to truth, resulting from a neglect of theoretic and practical ethics as parts of education too prevalent in the Universities, and consequently in the pupils whom the Universities send into the world. It re-appears in the *Nolo episcopari* of the bishop—in the licence of interpretation, by which men of such opposite views hold livings in the church—in the oaths, really or by implication taken by members of parliament in election practices—and in the thousand-and-one solemn plausibilities attendant on acts and words, by which truth is substantially violated. It appears, too, in the whole code of class morality, which has unhappily so much influence at the present day. On this account, more especially, we have felt it a duty to treat the matter at some length, and to remit

to other occasions what we have to say on the reforms which are desirable in University education. Leaving, then, to its *quantum valeat* the whole argument to be extracted from the author's honest and industrious search into the antiquities of the Universities, we must conclude with a protest, in behalf of future generations, against any partial and timid abatement of recognized nuisances, and with an appeal to principles of a very superior order to those which govern the discussions of collegiate reform, as shown in the work before us.

The History of Surrey. By Edward Wedlake Brayley; assisted by John Britton, and E. W. Brayley, jun.; and the Geological Section by Gideon Mantell, L.L.D. Vol. I. Part 1. Dorking, Ede; London, Tilt & Bogue.

THERE are many reasons why a County History should be a popular work. Every man, whose heart is not a prey to selfishness, is more or less influenced by local attachment, and feels an interest about his native town or village, which neither time nor absence can impair or destroy. He is gratified by learning the history, and by seeing a graphic representation of the venerable church, the ruined castle, or the mouldering abbey, which are identified with his earliest associations; and he almost considers the importance which they receive from being noticed in a beautiful volume, as a compliment to himself. To the country esquire, who has inherited his estates from a long line of respectable, though untitled ancestors, whose nobility (in the proper sense of the term,) perhaps rivals that of half the petty barons of Germany; and to the landed proprietor, who has purchased his domain with the fruits of years of industry, skill, and integrity, and who hopes to become "the founder of a generous race," the description of their halls, its pictures, and embellishments, is highly acceptable; for its history tells the world of the family consequence of the one, and of the worth and success of the other. There can, therefore, be little doubt that works which thus gratify the pride, as well as the higher feelings, of a numerous part of the community, would be eagerly sought, were the price suitable to the means, and the size adapted to the convenience, of persons whose purses and houses are alike limited. The ponderous folios, of which the most valuable county histories have hitherto consisted, are as inconvenient as they are expensive; and it was therefore judicious to produce the new History of Surrey in the more useful form of a quarto, rather than in that of the well known work of Manning and Bray.

It had often occurred to us, that in perhaps no department of literature was so much varied knowledge required, as in a County historian. To a profound acquaintance with history, antiquities, the laws of real property, heraldry, and genealogy, he ought to unite the acquirements of a botanist, geologist, agriculturist, architect, and mineralogist; and to be, in fact, tolerably well read in nearly every branch of science. That these qualities have been found in one person, the elegant and accurate labours of Surtees, and the wonderful research and extensive learning of Baker, bear lasting testimony. Yet a division of labour seems, in ordinary cases, to promise a more satisfactory County History than any individual exertion; and though the constant junction of the names of "Brayley and Britton" suggest the idea of a Siamese-twinship in topography, we are bound to say that they are security for the popular character and pictorial merit of their volumes.

The first part of the History of Surrey justifies the hope, that the public will possess, at a moderate cost, a useful and satisfactory description of a county, which, to use the words of the

authors, in their prospectus, "although not large in extent, is of pre-eminent interest, both as respects its ancient state and present condition; which ranks as a metropolitan county, since it contains one of the great divisions of London, and becomes alike identified with its earliest history and progressive prosperity, which circumstance alone would invest the district with first-rate importance; but when to it are added the attractive antiquities of its towns and villages, and the diversified beauty of its scenery, it is presumed that such a county must afford attractions gratifying in the highest degree to a topographical writer, and of proportionate interest to his readers." The Part before us contains the general history of the county, divided into the British and Roman period; the Saxon and Danish period; the early Norman period to the reign of Queen Mary, and thence to the present time; historical memoirs of the Earls of Warren and Surrey, from the Conquest to the reign of Charles the Second; general notices relating to Surrey, its name, situation, climate, and scenery; a sketch of the geology of the county by Dr. Mantell; the rivers and canals; historical notices of the forest and bailiwick of Surrey; and remarks on the agriculture, &c. of the county,—all of which are written with care, and show skill in selecting, and research in collecting information; but which, nevertheless, affords little either from its novelty, the manner in which the various subjects are treated, or from its general interest or importance, that is suitable for extracts.

It appears from the Domesday survey, that soon after the Conquest, Surrey was divided among forty-one persons; that the King himself held fourteen manors in demesne, the whole of "which had been previously possessed by Edward the Confessor, Edith (his queen), and Earl Harold. Lanfranc, the archbishop of Canterbury, held six manors; four of which had been allotted for the provision and clothing of the monks. Odo, bishop of Baieux, held twenty-five manors, besides a monastery, and certain dues connected with Southwark: the Abbey of Chertsey held twenty-three manors; Richard de Tonbridge, alias Fitz-Gilbert, held forty-nine manors, he being the greatest landowner in the county; William Fitz-Ansculf held seven manors; and the Church of St. Peter, Westminster, and Walter Fitz-Other, held five manors each. Of the other persons named in the record,—two held four manors each; three, three manors each; eight, two manors each; and twenty, one manor each."

Of the historical events, of which Surrey has been the scene, the most remarkable was, the grant of Magna Charta; and the authors discuss and disprove the statement, that the charter was executed on the island in the Thames called Charter Island, instead of in the meadows of Runnymede, in Surrey. It is, however, rather surprising to find such veteran topographers speak of King John's having "affixed his signature to a writ or precept." It would appear that no event occurred in the county worthy of notice between Wat Tyler's rebellion, in the reign of Richard the Second, and the year 1471; or again, from 1471 to 1554, for those long intervals are dismissed in very few lines.

To the general reader, the following regulations respecting horses, in 1541, will probably be as new as if it did form part of one of the statutes of the realm.

The "bill for grete horses" ordained, "that all persons, as well Spiritual as Temporal, should, according to their rank and degree, and to the value of their estates and goods (if above 600 marks), keep and maintain a certain number, from seven to one downwards, of Stone Horses 'able for the warres,' of the age of three years or more, and fourteen hands high. By the same Statute it was also decreed, that every temporal person whose *Wife* 'shall were [wear] any gown or petticoat of sylke,' or 'any Frenche hood or bonnett of velvett,' or 'any chayne of gold about

her neck, or in her partlett, or in any apparell of her bodie, or wear any velvet in the lining or other part of her gown, 'other than in the cuffs or perlefs,' or 'ells were any velvet in her kirtell,' should keep and sustain one such 'trotting Horse for the saddill,' as above described."

Among other reasons alleged, in the time of Queen Elizabeth, why the county should not be charged with any great number of horses were, "that it is one of the least and 'barrenest shires in England,' and the 'most charged of anie by reason that her Majestie lieth in or about the shire continually, and thereby is charged with continuall removes and caridge of coles, wood, and other provision to the Court; and likewise with continuall caridgs for the Admiraltie, and the Master of the Ordnance: also by my Lord Treasurer, for the reparations of her Majestie's houses;—that there is very little meadow in the whole shire; and lastly, that 'there is never a shire in England so depelie sed in the Subsidies as this is, by reason that it is so nigh the Corte that both gentlemen's lyvings and others are verie well knownen, whether it be in londs or goods, so as if any default should be, it is streight waie subject to controlement."

The memoirs of the numerous personages who have borne the title of "Surrey" is the most agreeable part of the volume. The history of the unfortunate Earl of Surrey, of poetic fame, especially, being a laboured piece of biography; but those pieces contain little which we have not repeatedly seen before in the pages of Dugdale, Watson, Dr. Nott, &c., from whose labours, indeed, they are professedly compiled. Of the Geological section, by Dr. Mantell, it is but justice to speak in terms of praise; and that learned gentleman's Retrospect is the best evidence of its character:—

"From this review of the strata and organic remains of this county, the sequence of the physical changes which it has undergone, may be easily determined; and it may be stated, not as a hypothesis, but as a legitimate deduction from the facts before us, that the portion of the earth's surface which now forms the county of Surrey has within the period embraced by our researches, experienced the following mutations.—First. It was the delta of a vast river, that flowed through a country which enjoyed a tropical climate, and was inhabited by various reptiles, and clothed with palms and arborescent ferns. During this epoch the Wealden strata were deposited.—Secondly. This delta subsided to a great depth, and was covered by an ocean, and formed the bottom of the sea for a period of sufficient duration to admit of the deposition of several thousand feet of strata, inclosing myriads of extinct species of marine fishes, shells and corals. This era comprises the formation of the chalk.—Thirdly. The bed of this ocean was broken up; and some parts were elevated above the waves, and formed groups of islands; while the depressions, or basins, were filled with the waters of a sea teeming with marine fishes and shells, wholly distinct from those of the preceding ocean; and fed by streams which brought down from the land the remains of terrestrial mammalia, and of trees and plants, also of extinct species and genera. These sedimentary deposits constitute the tertiary formations.—Fourthly. A further elevation of some parts of the solid strata, and the depression of other portions, took place; and the dry land was peopled by elephants, rhinoceroses, gigantic elks, and other mammalia, whose remains became imbedded in the mud and gravel of the lakes and estuaries. The Post tertiary deposits.—Lastly, Man appeared and took possession of the country; and such of the pachydermata as remained, were either extirpated (as the Irish elk, &c.), or reduced to a domestic state. At the present time, the metropolis of England is situated on the deposits which contain the remains of the elephant and the elk, and the accumulated spoils of the tertiary seas; the huntsman courses, and the shepherd tends his flocks, on the elevated and rounded masses of the bottom of the ancient ocean of the chalk; the farmer reaps his harvest in the weald, upon the soil of the cultivated delta of the country of the iguanodon; and the geologist gathers together from the strata, the relics of beings which have lived and died, and whose

very forms are obliterated from the face of the earth, and endeavours from these natural memorials to trace the succession of the physical events which have preceded all human history and tradition."

The succeeding parts of the work are likely to contain more various and interesting, even if it be less important, matter; and if, as there is every cause to expect, they be executed with the same care and pains-taking investigation as the present volume, the inhabitants of Surrey will be largely indebted to the industry of its authors and the enterprise of the proprietors. No less than twenty-eight superior engravings occur in the first part, all of which reflect credit on the artist, and entitle the work to a place among the numerous illustrated publications that have proceeded from Messrs. Brayley and Britton. The principal objects represented are—St. Saviour's Church, Southwark; the Abbot's Hospital, Guildford; the Hospital of the Holy Trinity, Croydon; Lambeth Palace; Bury Hill; and Norbury, near Dorking; two plates of Surrey fossils, and a Geological Map of the county.

The Gipsy King, and other Poems. By Richard Howitt. Ball & Co.

The Forester's Offering. By Spencer T. Hall. Whittaker & Co.

On the districts which have grown—as the gardeners say—the largest number of poets a pleasant volume might be written. Nottingham, and its neighbourhood, would furnish a large contingent: those haunted places, Annesley Hall and Newstead, standing foremost in the record, and merry Sherwood occupying a distinguished position. None have done more to illustrate the spots made famous by the genius of others than the Howitts. We will make no attempt to determine whether Richard or William ought to bear the bell, for ballad or sonnet; whether best or second best, the former is healthy and English in his imaginings; and though at times more quaint than is natural, the manner never becomes offensive, while the severest critic passing over his volume could hardly fail to alight on some stanzas as musical and as fresh as most contemporary verses: such, for instance, as these:—

To the Bee.

Odorous reveller in clover,
Happy hummer, England over:
Blossom kisser! wing thy way
Where the breeze keeps holiday:
Thou art like the Poet, free;
All sweet flowers have sweets for thee,
Insect minstrel! blessed Bee.

Sunburnt labourer, brisk and brown,
Everywhere o'er dale and down:
Spring's blith pursuit, and page;
Hermit holy, Druid sage:
Pattering in a Foxglove-bell;
Cloistered snug as in a cell;—
Fairy of the lonely dell.

Sometimes a small spot of shade
By the dappling maple made,
Do I think thee, and thy note
Hum of cities heard remote:
Here and there, now more, now less,
Seems thy droning to express
Noontide lazy weariness.

What sweet traffic dost thou drive—
Endless nature is thy hive!
Pasture after pasture roam—
Vagrant! everywhere at home!
We but see thy gorgeous bowers,
Whilst thou spendest all thy hours
In the very heart of flowers.

Freshest feeling hast thou wrought
In me of old homebred thought:
Of dear homesteads flower-o'ergrown,
Well in blessed boyhood known;
In thy warm familiar sound
Years of summer youth are found,
Sabbath, sunshine, without bound!
Temples; nobler none, are thine,
Where each flower thou mak'st a shrine:
Nor may any pilgrim bow
More devoutly than thou:
Gate-like petals open-blown,
Wide for thee, and thee alone,
Where thou com'st as to a throne.
Ah! how sleepy—thou I ween
In the poppies' bloom hast been!

Or art drunken with the wine
Of flushed rose or aglantine:
Boundless revel dost thou keep
Till o'ercome with golden sleep—
Tiny Bacchus, drinking deep.

Cheery Pilgrim, sportive Fay!
Sing and wing thy life away!
Never pang thy course attends.
Lack of love nor feigning friends:
In a blossom thou art blest,
And canst sink to sweetest rest,
Homed where'er thou likest best.

We shall add a lyric on the inexhaustible seasons:—

The Vanished Seasons.

When first the snowdrop told of flowers
Of Spring, what busy hopes were ours,
Whilst yet fair nature's folded powers
Were silver-cold:

Of April-sweets in sun-bow showers,
And May's flower-gold.

The violet and the primrose fleet,
In their old stations did we meet,
As travellers, passing by her greet,
Just seen and fled:
And then was Spring, that maiden sweet,
A beauty dead.

Then summer came, a matron fair,
Showering June's roses on the air;
With field-flowers waving everywhere,
In meadows bright;
With blissful sounds, with visions rare,
A large delight.

How rich the woods! how loud with song!
How glad was nature's heart and strong!
With beams that might not linger long,
The summer shone:
A scythe was heard—a sound of wrong—
And she was gone.

Next sunburnt Autumn trod the plain,
With ruddy fruits, and rustling grain;
And labouring steed, and loaded wain;
And mirthful cheer:
Then vanished she with all her train,
From stubbles sere.

The light upspringing from the ground,
The light of flowers no more is found;
Nor song of birds, nor stream's glad sound,
May longer flow:
Now Winter with dead leaves is crowned,
Where shall we go?

Where gleams the fire on Milton's bust,
Gold-bronzing Time's insidious rust;
And in strong Shakespeare's light we must
Our joyance take:
And, to the past and present just,
Fresh summer make.

It shall not be a time of gloom!
Gathered from nature's endless bloom,
With happy light will we illumine
The season sad:
And nightly make our winter-room
An Eden glad!

This use of the favourite metre of Burns, but indifferently managed by most who have adopted it, leads us to observe, that Richard Howitt is obviously a hearty admirer of the Ayrshire ploughman in more ways than one. The following song runs in not unmusical parallel with the sweet—

"O were my love a lilac fair"
of the Northern minstrel:—

Stanzas.

Oh, were I but a drop of dew,
A pearl upon the snowdrop small:
Suspended o'er one bosom true—
I know where I would love to fall.
Were I a moonbeam of the night,
That wanders through the silent air:
With kisses white would I alight
Upon one sleeping forehead fair.
Were I a rose, had I the power,
Yet sweeter roses would I seek,
And there would wave from hour to hour,
And dash the dew upon her cheek.

With another song, which some one or other ought to set to music, we must close our gatherings from 'The Gipsy King,'—enough having been taken to recommend the volume to the legion of readers, who, happily for England, love to study nature, if not in fields, in books:—

The Woodland Well.

Oh! the pleasant woodland well,
Gemmed about with roses;
Sweetest spot in dale or dell—
Bright when evening closes:
Sparkling, gushing clearly,
There it was first love begun,
And, amidst eve's shadows dun,
There it was I wooed and won
Hie I loved most dearly.

O! the lovely woodland wall—
Unto it is given,
Fairest lights that ever fell
Full of bliss from heaven.
Thou both late and early
Ever do I love to be,
Through sad memory's tears to see,
Lost to love, and lost to me,
Her I loved most dearly.

The 'Forester's Offering' has no pretensions to compete with Richard Howitt's volume, save in typographical neatness. For its author, who belongs to the honourable and intelligent craft of Printers, was resolved in presenting the bantlings of his fancy to the public to belie the old adage, which declares "the cobbler's wife to be the worst shod." Excited by the scenery among which he was born, and, it would seem, from the style of his verse and prose, by the example of other singers of the shire, he gives us agreeable sketches of rural life and forest antiquities, after the manner of William Howitt and Thomas Miller, and verses, neither unrefined nor unmusical. But in preference to these, and as an evidence of the fruits of an enlightened spirit, in the very places where only outlaws and roisterers used to abide, we draw upon his 'Gleanings from History' for a letter, dated at the rural village of Edwinstowe, six miles through the depths of the forest:—

"The history of an institution, founded on the very spot where our ancient kings signed the cross for lack of skill to write their names, will not be without interest to the general reader. I will therefore give it, verbatim, from a letter recently written by Mr. C. Thomson, a highly respectable painter, residing at Edwinstowe:—'The history of our Library, though brief, may perhaps interest you a little. It was in 1836 that we began to feel anxious to establish one, and so drew up the outline of a plan, to be carried out in small shares, not exceeding five shillings each: but the idea of paying five shillings to buy books was thought visionary enough, and we were obliged to relinquish it. The matter rested here for twelve months, when, at the close of the summer of 1837, it struck me that if a few persons would unite, and begin the new year by paying one penny per week, taking periodicals to the amount subscribed, they would form the nucleus of a Library. I began at the Lodge, and got twenty names the first week: Mr. Trueman and Mr. Wildison joined with me, and we started the first Tuesday in January, 1838, and have now fifty members.'

* We purpose forming a Music Class, on our next meeting, and to resume our readings and lectures—to be continued on the first Tuesday of every month until May. We have an annual meeting on New Year's Eve, when a report of the year's proceedings is read; addresses are delivered; and we have also a tea-party, open to all persons of character, whether members or not, on payment of ninepence—the surplus money going to the book-fund. The periodicals taken are—Chambers's Journal—Athenæum—Farmers' Magazine—London's Gardeners' Magazine—Mechanics' Magazine—Architectural Magazine—Polytechnic Journal—Tait's Magazine—Penny Magazine—Visitor—Knight's Pictorial Shakespeare—Pictorial History of England—and, in addition to these, the works of Cooper and Scott—Biography—Travels—elementary works on Science, &c. We admit females as members, and likewise to the lectures; and the institution comprises men of all the trades in the neighbourhood, as well as farmers and agricultural labourers, many of whom reside at distances varying from two to six miles from the village. We have never applied for honorary members or donations—nor have we hitherto had any volunteered. Our rules are such as those which usually govern Mechanics' Libraries, being copied from those of the Mansfield Institute—with, however, this difference, that apprentices are permitted to read or take out books, simply on condition of their masters or parents being answerable for their punctual return, uninjured,—and, to conciliate all parties, we except works on religious controversy and politics. An anxiety prevails amongst the members to build, by shares, a Library and Museum, with two dwelling-houses beneath to pay (with what may be gained by occasionally letting the large room for

public purposes) the interest for the money invested; and I think this will be ultimately accomplished. The Odd Fellows' Lodge was a wonderful improvement on the old system of meeting to talk nonsense and quarrel over a frothing quart; and this is another, and greater. Under the operation of both together, we are not less mentally than socially improved. Formerly no place was more constantly or conspicuously figuring in the local police report than this; but now it is just the reverse, and its name is seldom seen there.'

If such letters as these be multiplied, times far better than those of the bull-ring and the bear-garden must await the people.

The Playfair Papers; or Brother Jonathan, the Smartest Nation in all Creation. 3 vols. Saunders & Otley.

THAT the author of these volumes is not able to write his own language cannot, perhaps, be insisted on as an argument conclusively disqualifying him for forming a sound judgment on men and things; but it might furnish, could he be made conscious of it, a very fair reason why he should resist the temptation to caricature the language of others. Many a man, ill-prepared in the matters of orthography and syntax (both of which are stumbling-blocks to our author) has, nevertheless, proved himself a shrewd observer and able reasoner; while the absolute command of both does not necessarily imply the power to turn them to their proper account. But, whatever the compiler of these papers might have gained by this admission, he loses by reasons not so readily put aside; and the reader is not likely to form his opinion of a nation who are enacting their extraordinary and magnificent drama on a stage covering a quarter of a world, from the petty details contained in the note-books of such men as Mr. Playfair.

The fact is, the subject of those peculiarities which lie on the surface of American society is an exhausted one; and their eternal repetition, while it is offensive to the Americans, is becoming tedious to ourselves. To the first discoverers, who had a quick eye for what is quaint and strange in form and character, a graphic pencil for its reproduction, and something of an inductive faculty to collect these peculiarities into groups by their natural affinities, and connect these superficial accidents with the inner movements which throw them out, they yielded sketches racy to the stranger, and having their uses to the American himself. Yet, even with these observers of a higher order, the tendency, which nations and individuals, alike, have, to measure other men's corn by their own bushel—or, adhering to our first figure, to look at foreign objects with a native eye, and think everything curious which is merely different,—while it added to the picturesque of the sketches, took from their philosophical value, by diminishing their truth. But now, that each man goes forth, with these guide-books in his hand, in deliberate search of the features they describe, we have continual copies of the same objects, each less original and less true to nature than the last,—each occupying itself more exclusively than its predecessor with the mere exaggerated outline, and missing all the life, of the picture. If the Americans were less foolishly sensitive than they are, and had that dignified sense of their own greatness as a nation, which time will bring them, they might despise all this as a pure impertinence;—but it is time that the press of England should denounce it. There has been far too much of it, of late. To America, that giant off-shoot from ourselves,—destined to spread our language and our literature over a hemisphere—proclaiming, in her prodigious energies and their amazing results, the vigour of the stock from which she sprang—reflecting back the shadow of her greatness upon the

parent soil—rules of criticism have been applied, whose injustice we should at once perceive if adopted by others towards a national foe. Manners have been treated as if they were morals: details raised to the importance of principles, and put in their place: the mere casual pronouncements on the surface of society have been dealt with as if they expressed its normal condition,—the blotches on the skin examined as if they disclosed all the secret of its constitution;—while the action of the mighty heart beneath, that is swelling the veins and expanding the limbs of the young giant, is overlooked by these modern philosophers. Like Sterne's critic, each is too busy with his own stop-watch, measuring and timing the verbal delivery of our transatlantic brethren by its suggestions, to mark the spirit that is speaking through the American eye, suggesting deeper and mightier meanings than can ever be conveyed by mere phrasing. The author before us, for instance, touches upon all the unsightly places of American society. Though there is enough in his volumes to suggest that he is well acquainted with the country, he discovers no new deformities; but whatever has been before dragged forward as offensive to our tastes and habits, is here reproduced, in all its exaggeration,—stripped only of the humorous aspect in which it was first presented. Nothing is omitted that can help to paint a state of society, as to manners, morals, habits, and feelings, the endurance of which the reader feels would be utterly intolerable. Can any one suppose that the whole of the subject is represented in a book like this?—the offence of this particular book being that it assumes to represent the entire subject. Could a stranger to the whole matter, if any such there be, rise from the perusal of these pages, with a suspicion that they were designed fairly to present a people, who have cut an empire out of the primeval forests,—reared cities, such as, in the old world, have been the long and gradual growth of centuries, like the palace of Aladdin, almost in a day,—and built up a nation, ranking with the mightiest, in less than a century—whose flag is in every water, riding in the fearlessness of its own self-achieved greatness; and whose sons are on every soil, gathering its fruits by the power of their own intellect and enterprise;—in a word, whose fresh and irrepressible energies are expanding into results such as, for their united suddenness and grandeur, the world never before saw? Where, in volumes like these of our author, are the qualities represented which must have combined, and are still combining, to work all this? In this stupendous view of the subject, we grow weary of that mere trifling which can still be content to put a part—and that the smallest and least interesting or significant part—for the whole!

They who would sound the real depths of American mind, must look below the disagreeable features (and no doubt they are many) which give the temporary expression to American society. The stern perseverance and manly daring with which this people maintained their battle for freedom,—the calm and concentrated dignity with which, when the fight was done, they set about securing its results, and framing their constitution—in the zeal of their new experiment, rejecting none of the wisdom of the past—retaining all of the institutions which they had inherited from their sires, save what they believed to be their rotten parts—basing all of their scheme which was theory, upon ground which the test of ages had proved to be strong—those are the true exponents of American character, when emergencies call for its higher displays. The present forms and manifestations of that character are but the passing accident of momentary position. The slumber of the loftier faculties, after their ener-

getic display, and amid the security which it has bought—the sense of an unparalleled triumph and a miraculous progress—the immense disproportion between the soil and population of America, giving to the extraordinary elasticity of the latter boundless scope and elbow-room—the restless excitement and unceasing movement which are the result—the opportunity and habit of individual enterprise, on the trackless prairie and in the untrodden forest, and the sense of individual independence and importance which these beget—and the needless, but not unnatural, assertion, in the hour of its first enjoyment, of a political equality so hardly earned, and which they believe to be an exclusive and invaluable treasure—these are the circumstances which produce the present markings of disposition and forms of society, amongst our transatlantic brethren. Much of this will be changed by time:—and, when the whirl of life shall have, in some degree, subsided, and the nation have become more accustomed to its own miracles, it may be hoped that the great natural features by which they are surrounded, and the great historic facts which they have to teach their children, will impress their own character of true greatness on the national mind—without the intervention of great emergencies, to summon it anew.

It is right that we should produce some specimens, in defence of what we have said condemnatory of these volumes:—and we will ask our readers, if they believe that the following can be a true representation of the best society,—“the very first quality”—which is to be found in New York? Mr. Palver, it will be observed, is described as a man of great wealth—one of the aristocracy of the place,—his daughters as beautiful young women,—and the scene of the subsequent conversation is thus described:—

“Mrs. Palver was seated, as Playfair entered, on a capacious crimson and gold damask-covered and gilded canapé; the drawing-room was, with the exception of an excess of French ornaments, much like the most splendid London ones, situated on the first floor, of a harpsichord form, with two polished steel English fireplaces, in which Nova Scotian coals were brightly burning. The ample, well-stuffed arm-chairs, fauteuils, bergers, and sofas, covered with rich crimson-and-gold coloured Beauvais tapestry; the full, flowing window-curtains, of the same materials; the magnificent French mirrors, ormolu pendules and chimney ornaments; the statues, imported from Italy, of the Graces, of Venus, of little Cupid, and of the adoring child Samuel, disposed appropriately for the bright light of superb chandeliers, gorgeously suspended from the ceiling, to exhibit in grand relief the masterly beauties of the Roman artists. The loo-table, with no cards on it; the round table, profusely covered with green, scarlet, and gold albums and annuals; the whist-tables, on which lay only books; the glass cases, in some of which, musically arranged, were specimens of all the vivid conchology of the Bahamas; in others, stuffed and perched on tiny boughs, or squatting on velvet moss, were many of the brilliant varieties of humming and other birds, natural to the sylvan wilds of the west. All these objects of luxury adorned and furnished an apartment far too gorgeous to be comfortable; far more adapted for exhibition than use, especially when the tapestry of canapés and fauteuils shone forth, as on the present occasion, in full flowery brilliancy; and certainly far more adapted to look at, than for some greasy-pantalooned owner of a South Sea whale-ship to sit upon. * * * That is Squire Spermacetti, of Salem, or, as we call him, ‘Squire Sperm of Selm,’ for shortness; and which is also better, as we do not like how he came by the long name,” said Mrs. Palver, when about to introduce Playfair to him. “He is mighty lucky,” she continued, “and worth, my brother Mahaleel calculates, more as three hundred thousand dollars. In fact, I may tell you, he has to-day proposed to me, not to them, for either of my darters; that is, for whichever will first have him.” “From *Yeould Heeng-land slick*, I guess, squire? Twanged forth the man of sperm-oil and

whale-gills, making an angular bow, and scraping back a yard of the hearth-rug with his right foot at the same time.” Glad to see you, Squire Playfair, in this here New York; left Leeverpool per last liner. And I calculate what are last kotations in Gore’s for finbone and sperm? *tarnation heavy* I guess! *ven dem der Tobins*, and *oders in dee Hafrican trade*, brings into such terrible *kompeteeshun palm-holl and hoyvroy*.—“I really must confess to you, sir, my utter ignorance of this, no doubt, very useful knowledge,” replied Playfair; and, meantime, I prefer presenting myself to the charming Misses Palver.”—“Smart lasses, smart lasses, squire. I guess such a *hignoramus* as you be, shall never have a *spec vi dem er smart gals*,” concluded Jonah.—Playfair stepped forward and presented himself to the young ladies. “What an odd fish that Jonah is!” said Miss Jemima.—“Yes, and odd enough, if you should marry him,” observed Miss Clara.—“I should rather be condemned to, I don’t know what,” replied Miss Jemima.—“To be gobbled up like his namesake, I guess,” exclaimed Clara.—“A thousand times over,” echoed Jemima.—“But there comes Mr. and Mrs. Fenelon Philog, and Miss Calypso and Miss Eucharis Philog.”—“Who,” exclaimed Playfair, “are the Philogs, who have such classical names?”—“Oh! Mr. Fenelon Philog,” replied Miss Jemima, “is a most smart classical man, a great traveller, and speaks all languages.”—“Greek, German, and Gaelic no doubt,” said Playfair.—“Oh! yes,” answered Clara.—“Then, no doubt, he also understands Phrygian, Phœnician, and French?”—“Oh! yes, and Spanish too,” said Jemima.—“And Servian, and Slavonian, Swedish, and Syriac?”—“Yes,” said Clara.—“Italian and Indostanee, Hebrew and Hungarian?”—“All,—all!” exclaimed Jemima.—“He learnt them all at *Hoch-Schule*, he calls the place; ‘tis a great city in Germany,” said Clara.—“Yes, and he has them all in his library!” said Jemima.—“Oh! ‘tis such a library!” exclaimed Clara.—“‘Tis as large as the *Bibliothèque du Roi* in Paris,” said Jemima.—“Yes, and all the books are quite new,” said Clara.—“Oh! yes to be sure they are;—Mr. Philog has too much *goût* to have old things in his library,” observed Jemima, knowingly.—“Miss Eucharis Philog says ‘tis quite select,” said Miss Clara.—“‘Tis indeed select,” echoed Miss Jemima, “and yet do you know that that vulgar fellow, young Nathan, whom we never admit, is so vain as to go about telling, that Mr. Philog’s library is his *pet-lounge*.”—“I am sure he never could be admitted there, it is too select; and I will certainly ask Miss Calypso,” remarked Miss Clara.—“Really,” observed Playfair, “your friends the Philogs must, like their library, be a very select family.”—“Oh! the Philogs,” replied Miss Jemima, “are very first quality, I assure you, sir—really—are the very first quality, sir.”

So much for the vulgarity and ignorance of persons having the best opportunities of education in the great and wealthy city of New York! But the colours of this drawing are pale, before that which follows. The account of the dinner we must copy for our readers, as unequalled in its way,—and furnishing, at the outset of his volumes, an excellent measure of the taste, talent and truth of our author’s pictures. The Philogs, be it remembered, are just returned from Europe—where they had dined with Prince Metternich, shaken hands with royalty, and “out-shined” the Duke and Duchess of Sutherland:—

“Dinner being announced by a mulatto servant, in a blue coat and white waistcoat, and the ceremonies of who were to lead or support the ladies to and at table, being agreed upon, Mrs. Palver was consigned to Mr. Philog.—Mrs. Philog to Mr. Palver,—and, that not two of a family should be linked in the same arms, Miss Jemima Palver and Miss Eucharis Philog were adjudged to Squire Spermacetti, who, following the married lenders, descended to the dining-parlour, with his brace of beauties, swingingly, in spread-eagle fashion: Playfair brought up the rear with Miss Clara and Miss Calypso. The dining-room was really like a good old English dining-parlour. A coal-grate fireplace was well adapted for heating the room and warming plates. The wall was adorned with old-fashioned paper, some paintings and prints in curiously-carved gilt

frames, and some French engravings; among which, very properly in *justaposition*, in place, but *anti-expressive* in character, were, that of the solemn declaration of American independence in the old Continental Hall, Philadelphia, and that of the theatrical flourish of the *Jeu des Paumes* in the tennis-court of Versailles. Along the wall opposite the fire stood a mahogany side-board, loaded with flint glass, goblets, and glasses, and decanters filled with choice wines, with a liquor-stand of bottles containing rum, brandy, whiskey, and *mint-julep*. The room was lighted by candelabra on the chimney-piece, and wax-lights on the table and sideboard. The table itself was laid out for ten persons, covered and arranged in the usual good old English way. A quart decanter full of sherry on one side of the landlord, and one of Madeira on that of the landlady. “Oh *ma chère* Mrs. Palver,” exclaimed Mrs. Philog, “how very comfortable your *sally manger* be,—but, ho! la! quite *passy*, I assure ye; one would think by this here *sally manger* that this here state of York was only yet an old vulgar English province.”—“I am sorry we have not one more agreeable to your taste,” replied Mrs. Palver, as they sat down to a repast which Old Curtis himself would not have retreated from. Turtle-soup and punch, both of which would make, not the heart, but the palate, of a Flower, or a Key, or of any other Don-Key, rejoice, was served up hot in a tureen, also in good old English fashion. Mrs. Philog, however, interposed, and said, “Ho! *ma chère* Mrs. Palver, that there be now quite vulgar, I purtest! Do make Coriolanus take away that there great *beedett*-looking thing, and serve soup as they do’s in the Roo Revoly, without your knowing where it comes from!” This was agreed to, and Coriolanus, the mulatto servant, was directed to convey the tureen out of the room, and to bring in the soup to each respectively, in plates. “*Tarnation seize me*,” exclaimed Squire Sperm of Selm, “if ever I seed such a contrivance for cooling turtle! Why, ven we have dee *stirabout* sent up lightning-hot from the Camboos, we keep blowing at it hintl ‘tis spoonable.”—“Oh! oh! Squire Sperm, you know that quality must be ruled by fashion,” observed Mrs. Philog.—“I never like them there new fashions, which makes the quality of *stirabout* unsponable, which I guess it will be by sending it to cool in that ere passage,” replied Sperm, and then shut his mouth until the turtle re-appeared plate by plate to each guest. Cold enough it certainly had become, and Jonah implored Mrs. Palver to have the tureen sent for, replenished with some that was quite hot, and which Mr. Palver commanded Coriolanus to do; so that Playfair, and Mr. Sperm, and Mr. Palver, enjoyed a really delicious plate of turtle. The ladies declined being so vulgar in presence of Mrs. Philog. “A magnificent boiled salmon, smoking hot, stretched at full length on a long oval dish, accompanied by lobster sauce, was laid before Mrs. Palver, to carve and serve; a splendid whole cod, with oyster sauce, was placed in like manner, for the like purpose, before Mr. Palver. Both lord and lady were about commencing to carve, and help their guests from *thick or thin*, of those delightful fishes, but this was too much for Mrs. Philog, who exclaimed, “I purtest, it really makes me *ner-woos*—I shall have my *hightrecks* again, if I see butchery at table. The French be so tender, that they will not never represent in the spectacle cruelty to *hainimals* nor to *humans*; so do pray send them there whale fishes to Coriolanus to carve, and serve round in fashion, as they do in Roo Revoly,—and do not say, please have salmon, or member fish, but say—*Cotolett de samo, Cotolett de moroo*, as they say in Roo Revoly.”—Mrs. Palver, who was now gathering back some of her usual good sense, replied, “Dear Mrs. Philog, Coriolanus would spoil all fashion, he has never had liberty to carve in all his born days; but the next time you honour us with your dinner-company, I hope to learn better, and have *deeny reseshy tout ally frenzy*, I think you call it.”—“Madam Philog,” said Mr. Philog, “you are so much obliged to Madam Palver for her promise, that I beg leave to submit to your *bong goo*, to let dinner progress a *lang lee*.” Dinner went accordingly on, much to Mr. Sperm’s satisfaction, on Madam Philog consenting that the “whales,” as she designated the boiled salmon and cod, might be *gillytreened* on the table. “I shall be honoured in drinking wine with Madam Philog,” said Mr. Palver.—“*Pardonnay-moo*

—I purtest you shall not, as I would be having high-streaks,—no, no, *mercy bang*, I shall help myself to wine as they do in Roo Revoly.' The salmon and cod were removed, and in came a huge roast sirloin of beef, and a boiled leg of mutton with turnips.—'Oh, I am shocked! cruelly to *haints* agin! all New York, is still *tear savage*,—but I've made up my mind to *hinderence* fashion and civilization, from Roo Revoly,' exclaimed Mrs. Philog.—'I *partition* you, *marm*, never to *nullify* the roast beef and fat mutton 'till vee've dinnere off 'em,' murmured Mr. Sperr.—'I do calculate we had better forego modern fashion and civility until we return to the drawing-room, and meet our evening party,' observed Mr. Palver.—'That's vulgar words,' replied Mrs. Philog, quickly; 'you never hears em in Roo Revoly. There's where they *hinderstands purlitesse*, and always says *sallo*, and not never *heavening party*, but *swur-ree*: wen they *quad-ree*, they say, *swur-ree-dan-sand*: they never says quality in Roo Revoly, but *bo-mond*. I be, *mo-sew* Palver, made hup to *hinderdeuce* all them there *term de purlitesse*, *wee-wee!* *je-sue!* Yes, I guess I be made hup Madam Palver, and harter I am *dummy sealed*, I never will speak any of that there vulgar English, for I be but made up to say nothing but in *lang de purlitesse*.—Meantime the party were helped to beef and mutton, —plum-pudding, cranberry-tarts, and custards, followed. The dessert and wines were excellent. On the ladies rising to go away, Mrs. Philog said, 'I hopes you will not sit again arter *wee, moosers*:' but, as even her own spouse seemed not disposed to budge, the others did sit for a full hour, enjoying wine and nuts, and conversing on various topics about England, France, and America, before mounting to the drawing-room."

If our readers think that the "force of" folly "can no further go"—we recommend to their perusal "The Soirée!"

In allusion to what we have already said, about our author's propensity for caricaturing the speech of others, we may mention here, that not one of all the characters whom he introduces is allowed to speak a pure language. Negroes and Yankees and English provincials—and everybody, in fact, save a select few, (who, as they speak the author's own language, are worse treated than all the rest,)—are made to use dialects which it is probable that nobody ever heard them speak before. One circumstance sufficiently remarkable is, that there is a considerable resemblance between the dialects of all—such malapropisms as the use of the verb singular with the noun plural, and that of the possessive pronoun "mine" before a consonant, common to them all, being amongst the particular examples which would suggest to the philologist that they all belong to a single family of tongues—of which the author's may be supposed to be the father.

Connected with the remarks which we have made, on the disposition exhibited by English writers to caricature the Americans, there is one part of the subject on which we have a few words to add. The Americans are a shrewd people; and however little they may like to have their peculiarities shown to them in their neighbour's glass, they have not failed to detect them by the help of their own. Of many of their national traits they are the best and keenest satirists. That tendency to hyperbole and gasconading, for instance, by which some of the western provinces are distinguished, has been exposed and caricatured by themselves, by a figure which is humour in its quality, but so refined as to be both *that* and wit. The absurdity and ingenuity of some of their own illustrations of this and other of their national weaknesses, have been but clumsily imitated by the English press. The genuine Yankeeism is readily distinguished from the counterfeit. But it is a stupid blunder to mistake this satire upon themselves for the vice itself which it is intended to satirize—to be unable to perceive that the American is playing with his own follies—thus taking all the point

and spirituality out of his jests. It is a part of that same tendency to mistake words for things, and forms for principles, and manners for morals, by which the more clumsy railers at America are characterized; and the author before us has not escaped this obvious blunder.

In the course of these volumes, the writer discusses most of the questions of domestic and foreign policy which divide the American public into parties; and introduces the reader into the principal towns of the Union and of Canada—his descriptions of these implying an intimate acquaintance with the localities, and forming the pleasantest of his pages. On the subject of domestic slavery—that leprous spot on the American character—he gives many illustrations; and indulges in an honest anger, which will carry his reader with it, and justify any vehemence of denunciation. That stain, indeed, must be washed out of her garment, ere America can stand before the nations in all her greatness. How much there is to contend against, ere that triumph—which is, nevertheless, in sure progress—shall be achieved, none know better than ourselves!

Remarks on some of the Characters of Shakespeare. By Thomas Whately, Esq. Edited by the Archbishop of Dublin. Fellowes.

THE republication of this work, by the nephew of its author, is evidence of an amiable sense of duty, as respects family and kindred. Certainly there is little in its pages that can be thought important in the eyes of one who has flown at much higher quarries. To a mind which has been preoccupied with the gravest considerations of jurisprudence and political economy, an æsthetic discourse on 'Macbeth' and 'Richard the Third' would naturally shrink into small dimensions; and it is not too much to suppose that, with such a mind, it would scarcely have obtained a revived recollection, had it not come recommended by sympathies and associations connected with the memory of a dear and near connexion.

To those, however, who have leisure and taste for pursuits merely literary, Mr. Whately's 'Remarks' will not prove the less acceptable: for, though they do not suggest much that is not familiar to all who have given an attentive consideration to Shakespeare's plays, yet there is something congenial and grateful even in the very atmosphere into which they carry us,—an atmosphere of intellectual refinement, and of moral gentleness and tranquillity. Amidst the bustle, confusion, and excitement of these railroad times, in which the harshest feelings are called forth by every passing occasion, and in which a selfish hardness is engendered by the incessant struggle for bread, for station, and for religious and political rights, it is scarcely possible not to recall with regret the days of the Montagues and the Farmers—when the theatre was a world, when a Shakspearian controversy was an event, when the imaginative and the contemplative took their turn with the positive, and were not incompatible with the interests and the ambitions of the man of the world. For our own part, we feel obliged to any man, who, in crossing the path on which our duties lead us, refreshes us with a passing gale of refinement, and reminds us that there are things in the real and in the intellectual world, more worthy than the object of our daily drudgery.

Mr. Whately's modest essay is designed to contrast the characters of Richard the Third and Macbeth,—to draw attention to certain distinctive characteristics in the poetical conception of two personages, placed in nearly the same situation, pursuing the same object, and running the same career,—and to bring into evidence the crowning excellence of the Bard of Avon—

his keen perception and accurate reproduction of individual peculiarities. "Character," Mr. Whately very justly remarks, "is the appropriate field for the dramatic writer." The unities of criticism are mere formalities, easy of observance, and, to a certain degree, indifferent to the result. Poetic imagery and language are ornaments common to all the different species of narrative, (and, it might be added, suited only under certain limits to the drama); but to the perfection of a dramatic story, to the production of a sustained interest, character, discriminating, consistent, and faithful to nature, is an essential ingredient. The great defect of the drama of the French school is, that it represents abstractions, often mere impersonations of passions, at best but reflections of general humanity; the leading merit of Shakespeare, amidst his multitudinous excellencies, is, that he presents to his audience a man—a complex of temperament, circumstance, and habit, such as really exists in life.

In the editor's preface, we find an observation on the manner in which Shakespeare has worked out his own conceptions, which is of singular acumen, and which may be studied with much benefit by most of the novel writers of the day,—for the modern dramatist is far beyond its scope. In reply to a possible objection that many of the distinctive traits appropriate to each of the two characters compared by the author before us, were not designed by the poet, but dropped casually from his pen, the Archbishop observes:

"If I were called on to state my own conjecture as to that design, I should be disposed to doubt whether Shakespeare ever had any thought at all of making his personages speak characteristically. In most instances, I conceive,—probably in all,—he drew characters correctly, because he *could not avoid it*; and would never have attained, in that department, such excellence as he has, if he had made any studied efforts for it. And the same, probably, may be said of Homer, and of those other writers who have excelled the most in delineating characters."

This is a truth of very universal application. It is the master-fault of all writers of mere talent (as opposed to genius), that, taking up their conception of a character at second-hand, and being cognizant only with what is conventional in its characteristics, these are constantly present in their mind, and they are for ever seeking for the occasions to exhibit them, making confidants of their reader or their audience, and writing, like the painter beneath his daub, "This is the sign of a Red Lion." The same fault also occurs in their manner of working out a moral; and, to go to still higher matters, the same fault is frequently to be found in the writings of the natural theologians, who, measuring divine providence by their own notions of design, and seeking, rather than finding, the occasions for its display, depict the eternal wisdom under the guise of (what, were it not irreverent, we should call) cunning; and exposing themselves on any new discoveries of science to refutation—thus injuring most deeply the general argument. In the creations of genius (and especially in those of Shakespeare), the acts, thoughts, and expressions of the individual represented, are all dictated—not by theory, but—by the strength and clearness of the author's conception: they are the inevitable conclusions from his premises, and they rise in the fervour of composition, without any forethought of the writer. That Shakespeare was in reality possessed of a very distinct ideal archetype, when he delineated the two characters, Macbeth and Richard, is to us unquestionable: that he has embodied conceptions drawn from observation of two recognizable varieties of human nature, daily to be encountered in real life, and that he has preserved throughout the respective dramas the idea of each, distinct and vivid in all its details, is equally demonstrable.

With a great deal, moreover, that Mr. Whately advances, in support of his thesis, we entirely agree; but in his estimate of the character we think he fails, when he considers Macbeth as deficient in courage, and moved in many of his actions by mere pusillanimity.

In comparing the characters of Richard and of Macbeth, as delineated by the poet, we should consider the former as embodying what modern science denominates the muscular temperament, while Macbeth displays, in its fullest development, the nervous. The adoption of these types by the poet respectively was not a matter of choice, but arose out of the circumstances in which each personage is placed. The tragedy of 'Macbeth' has its scene in a remote and obscure period, and its machinery is of the highest poetical and imaginative description. A hard, worldly, unimaginative man, wholly positive in his tendencies, and exclusively to be worked upon by tangible and immediate interests, would have been out of place, amidst the witchery of the plot. Such a man would have required no supernatural soliciting to seduce him to crime, and, had he encountered it, would have laughed it to scorn. The necessities, therefore, of the tale determined the mental idiosyncrasy of the protagonist; so, on the other hand, a Jacques or a Hamlet would have been equally misplaced among King Richard's feudal barons—morally, as they were physically, cased in an impenetrable armour, hard, cruel, and careless of means.

In following the details which are consequences of this temperamental difference, we must consider the manner in which temperament decides not only the general balance of motive power, but modifies the sphere and agency of each specific passion. With a knowledge of this great truth, instead of suspecting Macbeth's courage, we consider it as of a far higher order than that of Richard, which is in truth rather the inapprehensive combative instinct of the animal, than that combination of nerve and moral force, which raises the confidence with the urgency of the danger it has to encounter. That Shakespeare himself did not intend Macbeth for a coward, is clear from the opening scenes, where he is described as "valour's minion" and "Bellona's bridegroom;" and with so great a master, we are bound to take his characters at his own value. The character of Macbeth is a joint result of his individual temperament and of the environment in which he was placed. The marvellous part of his story presupposes, as we have said, that he should be superstitious, contemplative, imaginative, and melancholy. The times in which he bears a part are wild—his habitual haunts the hunter's woodlands, the chieftain's solitary castle. The state of society, barbarous and bloody, and possessing but imperfect ideas of property and of lineal succession, leads him to the crime. But his affections, naturally kindly, render him dependent upon opinion and greedy of praise. On the other hand, by their very tenderness they bring him within the sphere of his wife's sterner nature, and draw him on to a deed, criminal indeed, but neither rare nor deeply disgraceful in the estimate of his contemporaries. With all this, he is still, in virtue of his imagination, full of religious feelings, and (for the sake of effect) is painted with notions of Christian morality, foreign to his age and position. Thus Lady Macbeth describes him—

Not without ambition, but without
The illness should attend it. What thou wouldst,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win.

Such a character may be respective, but it is not necessarily fearful; and when his wife goes on to speak of—

—That which rather thou dost fear to do
Than wishest should be undone,
she alludes, not to a defect of courage, but to a

perception of the many consequences which render the action of uncertain issue, in relation to happiness: not merely the vulgar fear of non-success, but an apprehension of the life of anxiety, disquiet, and dishonour here, and of wrath hereafter, as consequences of the act.

The force of the imaginative part of Macbeth's character is ever present in the author's mind. He makes his hero indulge in metaphysical fancies:—

This supernatural soliciting
Cannot be ill—cannot be good, &c.

Again, Macbeth says,—

Present fears
Are less than horrible imaginings:

which is not the sentiment of a coward, but of one whose mind is more under the dominion of fancy than of fact.

Thus placed in a state of oscillation, with a mind naturally susceptible of so many and such refined motives, doubt and hesitation are the natural consequences; but doubt is not fear. Shakespeare has represented his protagonist in a perfectly new position, running over the probabilities of the case before action: the necessity by which one crime leads to others, "if the assassination could trammel up the consequences,"—the reactions of crime, "we but teach bloody instructions,"—its breach of hospitality (the great virtue of barbarians), "first, as I am his kinsman and his subject—then as his host"—the effects of Duncan's pious memory, "that his virtues will plead like angels,"—and, lastly, the just conclusion, "I have no spur to prick the sides of my intent, but only vaulting ambition."

If all this imply fear, then is fear no other than reasonable caution, that prudence which keeps the boldest out of unnecessary dangers. When, however, the deed is done, there is no longer place for such reflections, and Macbeth's character (conformably to the lessons of fact) changes; he becomes daring, reckless, impetuous,—susceptible indeed of his old impressions, but, however disturbed by them, never yielding to their influence, or becoming unmannered in the moment of action—except in the banquet scene, where he is evidently delirious, or bordering on delirium. The character of Richard, on the contrary, as it is depicted by Shakespeare, might be adopted as the type of the muscular temperament, existing in combination with considerable intellectual power. He is not influenced in turn by contradictory motives,—because his organization is not susceptible of their influence: and, if doubts are suggested from without, they have no power of fixing his attention. Mr. Whately finely remarks, that Richard never thinks of behaving like a man, or is proud of doing so, for he cannot behave otherwise. But is this a proof of courage? no, but of temperamental hardness, of incapability to form an image of danger, or at least to dwell upon it. Such a man cannot "sag with doubt nor shake with fear." He has therefore neither doubts nor fears to master; he has not two natures to contend with, two sets of feelings and habits of mind to discipline; he is of the true bull-dog breed; and if he obeys his single disposition, undisturbed by calculations of consequence, that is no disparagement to the courage of Macbeth, who preserves his military character unstained amidst an accumulation of ideal horrors that might have unmanned the bravest.

This single error excepted, Mr. Whately's analysis of the two characters is masterly; and he has placed in the highest relief the poetic merit of the two conceptions. Like all true criticism, the author's remarks are eminently suggestive, forcing the reader to thoughts of a higher and more metaphysical order, than those directly belonging to his subject; and we recommend the little volume to all literary artists, who would make their employment more than a trade.

A Dictionary of Greek and Roman Antiquities. Section I. Taylor & Walton.

IN these days of profession, it is rare to meet with a work in which performance exceeds promise, and the value of the contents surpasses the expectations raised by the title-page: yet such merit belongs to the one now before us. As a Dictionary, it is not only the best aid to the study of classical antiquity which we possess in our language, but will also tend to develop, and serve to guide that refined taste, which it is the great object of classical studies to produce. The authors have not been content with supplying information, they have superadded the means of turning that information to advantage; they have not merely explained facts, but suggested the object and purpose of these facts, keeping constantly in view that the true end of study is not to load the memory with words, but to store the mind with principles.

Valuable as this Dictionary must be to the students of ancient literature, it will be of scarcely less service to the students of ancient art; for the illustrations have been selected with care and judgment. This is high praise, but it would be easy to justify it by a reference to the work itself. Unfortunately, the best papers, though of great value, are not likely to interest the general reader; and the less likely in proportion to their critical value. We must, therefore, confine ourselves to some few extracts which admit of illustration; and, fortunately, the publishers have obligingly placed the illustrative woodcuts at our disposal.

Ægis, as every schoolboy knows, signifies a goat-skin, but is specially applied to the skin of that goat by which Jupiter was suckled, and thence to the shield covered by that skin, and bossed with the head of the Gorgon. But it is not generally known that the *Ægis*, or skin, was worn without the shield, a circumstance which is thus elucidated by our authors:—



"The skins of various quadrupeds having been used by the most ancient inhabitants of Greece for clothing and defence, we cannot wonder that the goat-skin was employed in the same manner; and the particular application of it, which we have now to consider, will be understood from the fact that the heavy shields of the ancient Greeks were in part supported by a belt or strap passing over the right shoulder, and, when not elevated with the shield, descending transversely to the left hip. In order that a goat-skin might serve this purpose, two of its legs would probably be tied over the right shoulder of the wearer, the other extremity being fastened to the inside of the shield. In combat the left arm would be passed under the hide, and would raise it together with the shield, as is shown in a marble statue of Minerva, preserved in the museum at Naples, which, from its style of art, may be reckoned among the most ancient in existence."

In the poetic descriptions of battles we commonly find the expression "to whirl," instead of "to throw" the spear; and mention is made of an *Amentum*, or thong, though no explanation is given of its use or effect in casting the lance.

"In the annexed figure, taken from Sir W. Hamilton's Etruscan Vases, the amentum seems to be attached to the spear at the centre of gravity, a little above the middle."



From the figure, which here supplies the best comment, it is probable that the *amentum* was used to give the lance or javelin a certain degree of rotation, so as to increase the steadiness and directness of its flight. It may be remembered that Wilson, in his account of the Pelew islanders, mentions their custom of poising and twirling their spears before they launched them against their enemies; and in some parts of the north and west of Europe, a loose string, not unlike the *amentum*, is frequently used with throwing-sticks.

The *Amphora*, or double-handled jar, is the vessel of capacity most frequently mentioned by ancient writers; it helps to explain many passages in the classics, to know that they terminated in a point, though intended to stand upright, and, consequently, that they must have been let into a stand or hole in the ground, or reclined against the wall.

"The most common use of the amphora, both among the Greeks and Romans, was for keeping wine. The cork was covered with pitch or gypsum, and (among the Romans) a label was attached to the amphora, inscribed with the names of the consuls under whom it was filled. The following cut represents the mode of filling the amphora from a wine cart, and is taken from a painting on the wall of a house at Pompeii.

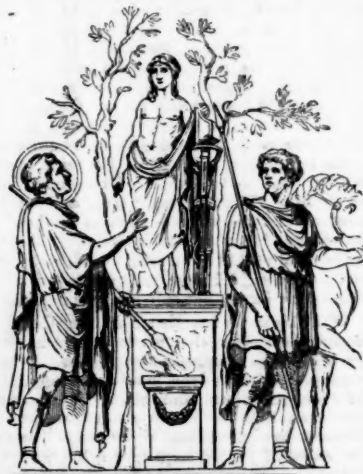


The amphora was also used for keeping oil, honey, and molten gold. A remarkable discovery made at

Salona, in 1825, proves that amphoræ were used as coffins. They were divided in half in the direction of the length in order to receive the remains, and the two halves were put together again, and buried in the ground; they were found containing skeletons."

The article on altars is particularly valuable, and incidentally contains much information respecting the symbolic character of ancient mythology. As an example of the greater accuracy with which illustrations explain minute details, we may notice in the accompanying cut, the mode in which the wreath of verberna was suspended, and the force of the Vitruvian rule, that altars should not conceal the statues of the deities in honour of whom they were erected.

"Of the application of this rule we have an example in a medallion on the Arch of Constantine at Rome. See the annexed woodcut.



We see here Apollo with some of his attributes, viz. the stag, the tripod, the cithara and plectrum. The altar is about half as high as the pedestal of the statue, placed immediately in front of it, and adorned with a wreath of verberna. The statue stands in a grove of laurel. One of the sacrificers, probably the Emperor Trajan, appears to be taking an oath, which he expresses by lifting up his right hand and touching the altar with his spear. This sculpture also shows the appearance of the tripods, which were frequently used instead of altars."

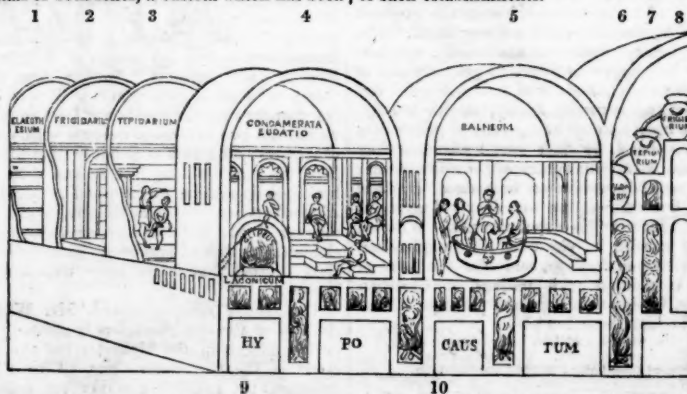
Armlets, or bracelets, the favourite ornaments of the ladies of antiquity, were worn by the Orientals of both sexes, a custom which has been

continued through successive generations to the present day. But the bracelets of the Greeks and Romans, unlike those of the Persians and other Eastern nations, were esteemed as much for their elegance and workmanship as the value of the material.

"The armilla was, in fact, either a thin plate of metal, or a wire of considerable thickness; and, although sometimes a complete ring, it was much more frequently made without having its ends joined; it was then curved, so as to require, when put on, to be slightly expanded by having its ends drawn apart from one another; and, according to its length, it went once, twice, or thrice round the arm, or even a greater number of times. When it made several turns, it assumed the form so clearly defined by Homer in the expression 'twisted spirals'; a form illustrated by numerous armillæ of gold and bronze in our collections of antiques, and exhibited very frequently on the Greek painted vases. See the annexed woodcut, from Sir William Hamilton's great work, vol. ii. pl. 35."



Nowhere was the luxury and magnificence of the Romans more ostentatiously displayed than in their baths, which were often such extensive buildings as to deserve the names of palaces. That attached to the Roman villa at Bignor, in Sussex, appears to have been equal in extent to a wing of the principal edifice; and the hypocaust, or heating apparatus, which is tolerably perfect, shows that a vapour bath was not less valued than the warm and cold baths. The annexed woodcut represents baths on a larger scale, and will give a general idea of the nature of such establishments.



Beginning at the left, we find (1) the *Elæothesium*, or room for depositing unguents and anointing the bathers with oil; next (2) is the *frigidarium*, or room for cold bathing, which was also used as an *apodyterium*, or undressing

room, when the cold bath was alone required, as was also (3) the *tepidarium*, or heated room, when the warm bath was preferred. The vapour bath room (4)—*concamerata sudatio*—was a large apartment, which those who visited could

enjoy for some space of time, and have also the pleasure of reading and conversation. From the satirists, it would seem that poets frequently recited their verses in this apartment. In addition to the heat derived from the hypocaust, the vapour-room was furnished with a species of stove called *Laconicum* (9), because it was much used by the Lacedæmonians: these stoves were generally furnished with an apparatus for increasing or diminishing the heat at pleasure. At the extreme right of the cut are (6, 7, and 8) the reservoirs for cold, tepid, and hot water. The hypocaust (10) diffused hot air through a species of cellar beneath the baths, and thus equally heated the tiles with which the baths were floored. This is the most perfect part of the remains at Bignor, a visit to which, we may add, would afford pleasure and profit to those classical students who cannot spare either time or money for a journey to Rome or Pompeii.

The coverings of the feet worn by ancient nations were not very varied. Among the Egyptians the implements of manufacture used by the shoe-maker were ruder and fewer than in most other trades—(see *Athenæum* for 1837, p. 535). The Romans, however, paid more attention to these articles of dress.

"As most commonly worn, they probably did not much differ from our shoes, and are exemplified in a painting at Herculaneum, which represents a female wearing bracelets, a wreath of ivy, and a panther's skin, while she is in the attitude of dancing and playing on the cymbals. Her shoes are yellow, illustrating the fact that they were worn of various colours, especially by females. The shoe-ties are likewise yellow. These shoes appear light and thin, corresponding to the dress and attitude of the wearer. On



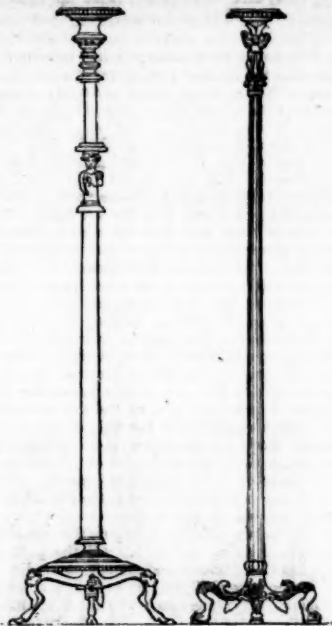
the other hand, a marble foot in the British Museum exhibits the form of a man's shoe. Both the sole and the upper leather are thick and strong. The toes are uncovered, and a thong passes between the great and the second toe as in a sandal."



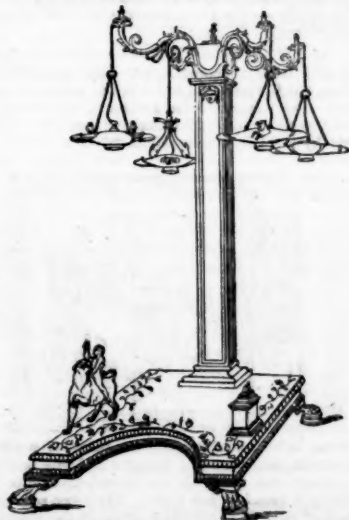
Some of the *Candelabra* of the Romans may rank among works of art, and have furnished hints to modern manufacturers.

"The one on the left hand is also a representation of a candelabrum found in the same city (*Mus. Borb.*

vi. pl. 61), and is made with a sliding shaft, by which the light might be raised or lowered at pleasure.



"There was another kind of candelabrum, entirely different from those which have been described, which did not stand upon the ground, but was placed upon the table. These candelabra usually consist of pillars, from the capitals of which several lamps hang down, or of trees, from whose branches lamps also are suspended. The following woodcut represents a very elegant candelabrum of this kind, found in Pompeii. The original, including the stand, is three feet high. The pillar is not placed in the centre, but at one end of the plinth, which is the case in almost every candelabrum of this description yet found. The plinth is inlaid in imitation of a vine, the leaves of which are of silver, the stem and fruit of bright bronze. On one side is an altar with wood and fire upon it; and on the other a Bacchus riding on a tiger."



We add another representation of a candelabrum, approached by two *Canephora*, or young ladies of rank, bearing on their heads the *Canea*, or flat circular baskets, which contained the salt

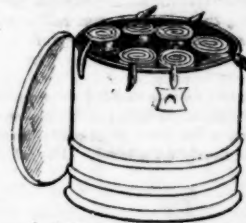
cake, the chaplet of flowers, the knife used to slay the victim, and the frankincense used in sacrifices.



The attitude of the figures, one hand holding the basket and the other slightly raising the tunic, was a favourite with ancient artists.

The rolls which the Romans used instead of books, and from whence we have derived our word "volume" (*volumen*, from *volvere*, "to roll,") were kept in boxes called *Capsa*, of which we have the following description:—

"These boxes were usually made of beech-wood, and were of a cylindrical form. There is no doubt respecting their form, since they are often placed by the side of statues dressed in the toga. The following woodcut, which represents an open caps with six rolls of books in it, is from a painting at Pompeii.



There does not appear to have been any difference between the caps and the scrinium, except that the latter word was usually applied to those boxes which held a considerable number of rolls."

The *Carchesium*, or drinking cup, used by the Greeks, was always highly valued: one is said to have been the present given by Jupiter to Alcmena.

"It was slightly contracted in the middle, and its two handles extended from the top to the bottom. It was much employed in libations of blood, wine, milk, and honey. The annexed woodcut represents a magnificent carchesium, which was presented by Charles the Simple to the Abbey of St. Denys. It was cut out of a single agate, and richly engraved with representations of bacchanalian subjects. It held considerably more than a pint, and its handles were so large as easily to admit a man's hand."



Among the Greeks and Romans the *Cathedra*, or soft seats, were almost exclusively appropriated by the ladies; it was not until comparatively a recent age that the term was applied to the ornamented chairs or pulpits from which lectures were read.

"The cathedra were, no doubt, of various forms and sizes; but they usually appear to have had backs to them, as is the case in the one represented in the

annexed woodcut, which is taken from Sir William Hamilton's work on Greek vases. On the cathedra is seated a bride, who is being fanned by a female slave with a fan made of peacock's feathers.



Women were also accustomed to be carried abroad in these cathedrae instead of in lectica, which practice was sometimes adopted by effeminate persons of the other sex."

The account of the ancient chariots is one of the best articles in the book. So difficult is it to understand their nature from a mere verbal description, that students generally confess that the allusions to the heroic chariots are among the difficulties they encounter in the *Iliad*. They cannot comprehend the ease with which the warriors are represented as stepping in and out; the encounters between heroes on foot and charioteers, when the description implies that they were nearly on a level. The whole is ex-



The observances at the Roman *Cæna*, or supper, are among the most interesting to the general reader, from the explanation they afford of some particulars in the account of the Last Supper given by the Evangelists, (and which, we may remark, have been neglected by most painters of that event,) such as "the favoured disciple leaning on the bosom of Jesus." We shall make rather a longer quotation than usual.

"The Greeks and Romans were accustomed, in later times, to recline at their meals; though this practice could not have been of great antiquity in Greece, since Homer never describes persons as reclining, but always as sitting, at their meals. Isidore of Seville also attributes the same practice to the ancient Romans. Even in the time of the early Roman emperors, children in families of the highest rank used to sit together at an inferior table, while their fathers and elders reclined on couches at the upper part of the room. Roman ladies continued the practice of sitting at table, even after the recumbent position had become common with the other sex. It appears to have been considered more decent, and more agreeable to the severity and purity of ancient manners, for women to sit, more especially if many persons were present. But on the other hand we find cases of women reclining, where there was conceived to be nothing bold or indelicate in their posture. In some of the bas-reliefs, representing the

plained by a glance at the accompanying woodcut, which shows the chariots open at the back, hung low, and unfurnished with springs. We extract some other particulars, important to classical students.

"The horses were commonly harnessed in a quadriga after the manner already represented, the two strongest horses being placed under the yoke, and the two others fastened on each side by means of ropes. This is implied in the use of the epithets 'roped steed,' for a horse so attached. The two exterior horses were further distinguished from one another as the right and the left trace-horse. In a chariot race described by Sophocles, the driver, aiming to pass the goal which is on his left hand, restrains the nearest horse and gives the reins to that which was furthest from it, viz. the horse in traces on the right hand. In the splendid triumph of Augustus after the battle of Actium, the trace-horses of his car were ridden by two of his young relations. Tiberius rode, as Suetonius relates, 'on the left roped horse,' and Marcellus 'on the right.' As the works of ancient art, especially fictile vases, abound in representations of quadrigæ, numerous instances may be observed, in which the two middle horses are yoked together as in a biga: and, as the two lateral ones have collars equally with the yoke-horses, we may presume that from the top of these proceeded the ropes which were tied to the rim of the car, and by which the trace-horses assisted to draw it. The first figure in the annexed woodcut is the chariot of Aurora, as painted on a vase found at Canosa. The reins of the two middle horses pass through rings at the extremities of the yoke. All the particulars which have been mentioned are still more distinctly seen in the second figure, taken from a terra-cotta at Vienna. It represents a chariot overturned in passing the goal at the circus. The charioteer having fallen backwards, the pole and yoke are thrown upwards into the air; the two trace-horses have fallen on their knees, and the two yoke-horses are prancing on their hind legs."

visit of Bacchus to Icarus, Erigone, instead of sitting on the couch, reclines upon it in the bosom of her father. In Juvenal a bride reclines at the marriage supper on the bosom of her husband; which is illustrated by the following woodcut, taken from Montfaucon.



It seems intended to represent a scene of perfect matrimonial felicity. The husband and wife recline on a sofa of rich materials. A three-legged table is spread with viands before them. Their two sons are in front of the sofa, one of them sitting, in the manner above described, on a low stool, and playing with the dog. Several females and a boy are performing a piece of music for the entertainment of the married pair. Before lying down, the shoes or sandals were

taken off, and this was commonly done by the attendants. In all the ancient paintings and bas-reliefs illustrative of this subject, we see the guests reclining with naked feet; and in those of them which contain the favourite subject of the visit of Bacchus to Icarus, we observe a faun performing for Bacchus this office. The following woodcut, taken from a terra cotta in the British Museum, representing this subject, both shows the naked feet of Icarus, who has partly raised himself from his couch to welcome his guest, and also that Bacchus has one of his feet already naked, whilst the faun is in the act of removing the shoe from the other."



Many representations of the *Asilla*, or yoke used for carrying burthens on the shoulders, are to be found on the Egyptian Monuments—(see *Athenæum* for 1837, pp. 513, 514, and 534): one of the Egyptian yokes found at Thebes is now in the British Museum.

"We also find this instrument displayed in works of Grecian art. A small bronze lamp found at Stabie (see the annexed woodcut) represents a boy carrying two baskets suspended from a pole which rests upon his right shoulder. The two other representations here introduced, though of a fanciful or ludicrous character, show by that very circumstance how familiar the ancients must have been with the use of this piece of furniture. The first is from a beautiful sardonix in the Florentine museum: it represents a grasshopper carrying two baskets suspended each by three cords from the extremity of the yoke, and skilfully imitates the action of a man who is proceeding on a journey. The other is from a Greek painted vase (Sir W. Hamilton's *Vases*, ii. 40), and under the disguise of a satyr, shows the mode in which lambs and other viands were sometimes carried in preparing for a sacrifice to Bacchus. In the collection of antique gems at Berlin there are no less than four representations of men carrying burthens in this manner."



We cannot conclude our notice of this work, without bestowing a word of praise on the

articles relating to the Roman Constitution and Laws; they contain a condensed and accurate summary of the information which has been collected on these subjects by the most eminent scholars and jurists, and they are written with that high tone of moral feeling which is most required, and which unfortunately is most deficient in discussions relating to politics and legislation.

Greville, or a Season in Paris. By Mrs. Gore. 3 vols. Colburn.

THOUGH Mrs. Gore cannot support the incessant strain of her authorship so as to be always lively, she is always fluent; when her hand is the wearier, it can throw off bold lines and graphic touches enough to remind the world that carelessness does not always imply powerlessness. Yet there is less brilliancy and force in this tale devoted to the French capital than we should have expected from one who had so long resided there, and knew its ways so well. Paris is eminently fitted to be the scene of a tale of modern society; its contrasts between life and life, between circle and circle, lie closer together, than in this great Babylon of ours. Any one who is current in the world, may step from a Carlisle into a doctrinaire atmosphere: from the *salon* where lingers the last echo of Bonapartism, to the freshest diplomatic hot-bed, where the interests and ambitions of the hour are fermenting—as easily, and almost as rapidly, as he may exchange the court of the Louvre and the age of Louis Quatorze, for the aisle of St. Germain l'Auxerrois, and the Massacre of St. Bartholomew—passing in the few yards between the two buildings, a third historical period in the spot where the July heroes were buried! Such a chequered prospect, lying in so small a compass, might have been wrought into a picture of far brighter variety than Mrs. Gore has troubled herself to do. In her first volume, she takes a shy, reserved nobleman, whose youth has been over-shadowed by maternal domination, and plants him in the midst of the gentle and high-bred but narrow circles of the Faubourg St. Germain, beside the tapestry-frame and the *causeuse* of a young beauty married to an old nobleman, as the fashion was,—and happy in her marriage, as the fashion was not. That young married beauty has a sister, unmarried and lovelier than herself—hence surprises, entanglements, misunderstandings ensue, in the most natural fashion. Such is Mrs. Gore's first glimpse of Paris. Before we come to glimpse the second, Greville is subjected to a terrible shock: introduced into the knowledge of a secret, dark enough to overcloud the hopes of even a Hercules in moral fibre. He travels in Egypt, to fly from himself,—yet, somehow, in spite of his having broken off all connexion with the fair ones of the Faubourg, he is found in Paris again at the commencement of the third volume—desponding, prematurely aged, and nervously unwilling to be seen in society. Of this state of retreat and exhaustion, Mrs. Gore adroitly avails herself. A *laquais de place* is resolved to console him against his will, after the fashion of the Princess of Ceylon in the Adelphi melodrama, who, when her lover was forced from her arms to torture and imprisonment, was counselled by her confidante to “wipe her eyes, forget her cares, and see the Royal Elephant eat his supper.” On a like principle Lord Greville is led the round of the sights, shops, and theatres of Paris, till the proper moment, when he is again to fall in the way of his estranged friends, and, together with such a re-union, to receive the further solace of learning that the terror which had crushed him to the earth, was, after all, a mistake, and that he

really was not—Let our readers look for themselves, and fill the blank.

Though the novel, as a whole, is somewhat insipid and colourless, we still find in its pages a few hits against the English who would not be French, or the French who would be English, in Mrs. Gore's best and sharpest manner,—a few scraps of speculation worthy of being set in a richer and more highly-finished frame. But to collect and string these together is here impossible. And, as we are at this very moment in the midst of the carnival weeks, when the whole dancing population of Paris is “on the floor,” perhaps a peep at one of the masked balls of the Opera—true, as far as it goes,—may not be unseasonable, by way of appendix to our notice to ‘Greville, or a Season in Paris’ :—

“The influence attributed to the power of mystery by that great authority whom it is no longer profane to quote,—the man of genius of to-day, who, twenty years ago, was only a successful mountebank,—is nowhere more curiously exemplified than in the *bal de l'Opéra*,—a mob of three thousand respectable people, into which a couple of hundred decent persons rashly adventure, attracted by the ‘*puissance incommensurable de l'inconnu*!’ So important, indeed, is the affluence of foreigners annually collected by the far-famed and ill-famed national diversion, that the good city of Paris, howbeit powerfully convinced of its evil influence upon public morals, lacks virtue to decree the suppression of a force of such unquestionable cumulation to its strong boxes. The dissolute scenes which disgraced the days of the regent Duke of Orleans are accordingly revived at the opera, under the decent dynasty of his great-grandson. Of masquerades, as originally imagined, the charm probably consisted in the assumption of a part as remote as possible from the position of the masquer, and the skill with which the assumption was maintained. At the *bal de l'Opéra* the men retain their ordinary dress and deportment; while the women assume a costume, the merit of which, in each, consists of being undistinguishable from the whole. A few of the less reputable frequenters of the balls, figure in tawdry fancy dresses; but the mass, which constitutes its attraction, is composed of females in black dominoes, with close black hoods covering a close black mask, leaving not a vestige of face or figure to be guessed at, and imparting a mysterious sameness to the assemblage. Hence the piquant blunders of the scene;—hence, the facility of addressing reproaches or pleasantries to persons whose ear is elsewhere unapproachable. The difficulty of distinguishing and detecting even the most familiar form when arrayed with the real intention of remaining undiscovered, is a thing which only experience renders credible. Lady Louisa Clare, whose object in visiting a masked ball was the gratification of feminine curiosity, prepared for the hazardous expedition with the highest glee. As Greville and her brother followed her to the carriage, they could scarcely resist a smile at the absurd transformation of one of the prettiest women in London into a frightful familiar of the Inquisition; and even her own high spirits were almost daunted when she surveyed her new self in the glass. Having purposely delayed their departure till long after midnight, the avenues of the theatre were unencumbered on their tardy arrival; and they passed on, as if for one of the usual representations of the opera. ‘Better not attempt the *foyer*!’—whispered Greville, between whom and Lord St. George the adventurous lady was closely escorted.—‘Oh, yes, pray let us see all!’ cried Lady Louisa. And a moment afterwards, they were involved in a stream of people, with whom no possible contingency but the *mêlée* of a *bal masqué* could have brought a gentlewoman into contact. For a moment, Lady Louisa was diverted by the oddity of the scene,—the discrepancy of natural voices, issuing from a disguise so unnatural; or the still more curious effect of assumed voices, bewildering, with the most familiar questions, persons wholly unfamiliar with the identity of the questioner. But in another minute, the press of the coarse unmanly throng by which she was elbowed, grew insupportable, and the effluvia of so hateful a crowd overpowering. Even under her mask, she blushed to find herself insolently examined by the audacious

eyes of libertines. She felt ashamed of herself,—she saw that she was completely out of place.—‘For Heaven's sake get me away!’ said she, whispering to her companions.—‘Impossible! You must proceed with the stream, and we will push our way out at the next turn,’ replied her brother, greatly annoyed. But these words, by pointing them out as English, drew down upon Lady Louisa a shower of the familiar pleasantries peculiar to the spot; which to resent, is to augment a thousand fold the evil. It was not without difficulty, or being terrified almost to tears, that Lady Louisa found herself at length enabled to breathe, in an upper box to which she was anxiously removed by her cavaliers.—‘Another time you will believe me, Lou!’ said Lord St. George. ‘This is no place for a lady,—no place at least for an Englishwoman. You have no debts of vengeance to pay off, like most of those you see chattering so busily around us; nothing, in short, to excuse the freedoms of the scene, or invest it with interest. But look down.—The galoppe is beginning!’—A glance at the wild train of gallopers, shouting their frenzied way round the vast area of the theatre, which, in spite of the innumerable lustres and lights gleaming in every direction, could scarcely be described through the misty atmosphere produced by intermingling dust and heat, sufficed to complete the consternation of Lady Louisa. To retreat was, however, impossible. The carriage was gone, the lobbies were encumbered. There was no alternative but to remain quiet and repentant in her box.—‘I can only excuse myself,’ said she to Lord Greville, ‘for having neglected your good advice, by assuring you that the Dronels, the Carmichaels, and a hundred others equally prudish and decorous, acknowledged to me their having visited the *bal masqué*!’—Just as you have visited it yourself,’ replied Greville,—‘by mistake!’—‘Led by the fatal curiosity, bequeathed by mother Eve to her granddaughters,’ cried Lord St. George.—‘And mischievously stimulated by her grandsons,’—added his sister. ‘Should I have persisted, think you, in coming here to-night in spite of Lord Greville's sage prognostications, but for overhearing all you were saying on the subject last night at the Embassy to Madame de St. Pierre?’—‘I certainly tried to persuade the pretty Duchess to make a party,’ said he, ‘because it is a portion of the vocation of lionism to glide, once in the season, unperceived, into the *bal de l'Opéra*. Such adventures are congenial to a Frenchwoman. She knows how to get both in and out of them, without getting either into a fright or a scrape.—Mind, I don't reproach you, Lou, with your alarm just now!—I should have been sorry to find you a jot less terrified; but the decency of an Englishwoman's nature is precisely what disqualifies her for running the gauntlet of a *bal masqué*!’”

OUR LIBRARY TABLE.

Adventures of Susan Hopley; or Circumstantial Evidence, 3 vols.—If we were to judge this book upon “circumstantial evidence,” it is possible that we might be induced to give a decision in the interest of its author. There arise out of its pages frequent presumptions in favour of his talent; but the writer's case, as regards the novel itself, is incomplete; and the canon of Criticism differs from the rule of criminal law in this, that, where there are doubts, the benefit of them must be given, not to the author, but to the cause of literature. To the frequenter of the circulating library, this book will, nevertheless, be a welcome one. Crowded scenes and bustling actors, and a rapid succession of incidents,—whose movement is not restrained by any calculations on the part of the author as to their probability—keep up that sort of easy excitement which the confirmed novel-reader so much loves. There is a dashing disregard of the old consecrated unities, highly favourable to the author's *go-ahead-ism*, as the Americans call it:—and in their place, he has set up a *quasi* unity of his own. Over and over again, in the course of these volumes, does he make a fresh start, from some point so remote from his previous course, and with such an entire change of actors, as to create an impression that he is actually commencing *de novo*. It is wonderful with what supreme and unhesitating ease, disregarding all obstacles, moral and natural, he ties together the threads of his story, and establishes rendezvous whereto his dramatic personae are made to meet. At the precise moment when

any of the actors in these episodes are diverging from their cross-ways on to the high road of the tale, the old original actors are sure to be passing by:—and thus, a unity is obtained made up of *disunities*, and better than all the old ones, as it includes variety. A pleasant faith in the author's omnipotence springs up as we go along, which makes travelling with him a sort of luxurious indolence. The trials and dangers through which he conducts the personages of his story excite us, but give us no alarm whatever, because we are assured that they will all—we know not, and indeed care not, *how*—but they will all come right at the next turning. The agreeable result of this, by the time the novel-reader reaches the third volume, will be a pleasant trance-like state of mind, in which he may have a sort of dreamy conviction that the world is a peopled world, and that there is certainly movement in it beyond that which these actors create:—but that, across and in spite of its jostling crowds, they are all tending towards each other, by a species of Rosicrucianism, and that the action of life, and all its interests, rest mainly on their shoulders. We have a lawyer, of the name of Olliphant, to whom every body who wishes to consult a lawyer, no matter for what, inevitably goes; and it is astonishing what numberless secrets he, in consequence, manages to pick up, all of which throw light on one another. And we have a servant Susan, a simple creature, but whose simplicity serves her better than ever cunning did its possessor. She is a sort of Jeannie Deans in her qualities,—but with attributes which if Jeannie had enjoyed, she need never have wandered all the way to London, to save the life of her sister. Quiet as a quaker, Susan can defeat a plot, or unravel a difficulty, by merely looking at it. It is a part of our author's amusement to set up nine-pins, for Susan to knock down. Through all the intricacies of the story, she winds her way, with preternatural ease—the *Dea Vindex*, who unties all its knots. We need scarcely say that so skilful a caterer for the taste of the times, as our author, has not failed to avail himself of the melo-dramatic elements which the prison and the scaffold supply: though it is but justice to add, that his materials of this kind have not the foul and immoral taint, that savours the ruffianism of some of his predecessors. Nevertheless, ruffians abound in his pages; but they, and their schemes, have no chance against Susan. In addition to the ease of circumstantial evidence which forms the main plot,—if any can be called the main plot,—the author, partial to the manufacture, gets up three or four more, in the course of the volumes, to divide their interest and complicate their action. No matter—we care not if he got up a dozen, so long as we have Susan Hopley by our side.

The Thirst for Gold, by Hannah D. Burdon, 3 vols.—This is by no means the best of Miss Burdon's novels: a certain aimlessness in the conduct of the story, deprives it of that coherence and climax, which is necessary for the production of effect. The time is the close of the last century—the scene Switzerland, in anticipation of and while suffering under a French invasion—the persons, Michael Graaf, the far-seeing but double-minded and criminal Treasurer of Lucerne, from whose “thirst for gold” springs all the mischief of the book—Father Paul, the mysterious possessor of the secrets of the Treasurer's past life, and consequently the agent counteracting all his nefarious schemes—Aloys Reding, the celebrated Swiss leader, brother to Michael Graaf's deceased wife—Hans Brunk, a Lucerne tailor, the Harvey Birch of the tale, though more cowardly and less keen-witted than the “Spy” of Cooper's novel—Farmer Carl Staffer, the distasteful suitor of pretty Justine Weber, the heroine—and Walther Stanz, her devoted bachelor and accepted lover, the latter a tolerably bold and gallant hero, as times go. The disposition of these not very original personages is, as we have said, not felicitous; though power is not wanting to some of the scenes and descriptions.

The Schoolfellows, or a By-way to Fame, by Richard Johns, Esq., 3 vols.—For motto, Mr. Johns might have taken the striking stanza from Moore's *Monody on Sheridan*:—

In the woods of the North there are insects that prey
On the brain of the elk, to his very last sigh:
O Genius! thy patrons, more cruel than they,
First feed thee thy brains, and then leave thee to die!
Our quotation, in conjunction with the title, will reveal to all who can take a hint, the master idea of

this painful novel. One of the schoolfellows is rich and idle, wishing to be distinguished, without having intellect or application,—the other a poor scholar, ambitious, gifted, and sensitive. The former becomes possessed of the secret of the latter's ignominious birth, which the genius is morbidly afraid of being bruited abroad. *Argat* (as the Grave-Digger in *Hamlet* hath it), a bargain is struck between them—Manning is so entangled in Mandeville's toils, that he has no choice but to waste the best years of his youth and to destroy the hopes of all to whom it had promised brightly,—by exhausting himself in scholastic, literary and political exertions, of which the ungenerous purchaser carries off the honours. It is but natural that the hatred between two men thus circumstanced should be as deadly as the real nature of their connexion was secret; but our author has put a yet stronger wedge between them than the one driven by such a mutually irritating compact. He has made them rivals in love. The fault of the book is a gratuitous determination on the part of its contriver to harass the reader. It is not enough that Manning should be victimized in those years when youth aspires to fortune; his life is rendered additionally wretched, by the moody and visionary sadness of his mother,—by the gross exactions and the criminal practices of the man whose relationship to him is the curse of his life. The close of the legend, too, is gratuitously weak and improbable; many better ways of emancipating the true schoolfellow, and placing him in the highway to fame, while the false one was unmasked and thrust into the outer darkness of disgrace, might have been found than the one employed by Mr. Johns. He is but half a master of his craft, who cannot untie knots as cunningly as he has tied them.

An Essay on a Congress of Nations, for the Adjustment of International Disputes without an Appeal to Arms, by W. Ladd.—The American Peace Society having resolved to publish the five best essays sent in, to compete for a prize offered by two gentlemen of New York, directed Mr. Ladd to select from the rejected essays all the matter worth preserving, and publish it as a sixth essay. We have more than once remarked, that prize dissertations rarely accomplish the objects intended by those who offer the rewards, and the present example is scarcely an exception to the rule. But there are in Mr. Ladd's Appendix some state-papers little if at all known in this country, which must afford gratification to all lovers of their kind. The Commonwealth of Massachusetts has the honour of being the first civilized state in which war has been solemnly stigmatized by a public act of the legislature.—“Resolved, That offensive war is incompatible with the true spirit of Christianity. Resolved, That the great importance of the subject renders it the duty of all civilized communities to unite in the adoption of any practicable plan, calculated to effect so noble an object as the abolition of war, and the preservation of peace among the nations of the earth. Resolved, That the institution of a Congress of Nations for the purpose of framing a code of international law, and establishing a high court of arbitration for the settlement of controversies between nations, is a scheme worthy of the careful attention and consideration of all enlightened governments. Resolved, That His Excellency the Governor of this Commonwealth be requested to transmit a copy of these resolves, with the accompanying report, to the President of the United States, and to the Executive of each of the States, to be communicated to their respective Legislatures, inviting their co-operation in the proposed object.—House of Representatives, April 25, 1838. Passed.”—The subject has also been submitted to a committee of Congress, which has presented an elaborate report on the subject. It would be a superfluous task to criticize a document which is itself a criticism, but its conclusion is so suggestive that we trust we shall perform an acceptable service in presenting it to our readers.—“Upon the whole, your Committee are of opinion that time is the best reformer in such things, and that any attempt to anticipate the natural progress of events, by institutions arbitrarily adopted, would either be vain, or something worse than vain. They have endeavoured to show that the cause of peace is visibly gaining ground; that mankind are already become, and will daily become more and more indisposed to sacrifice their comforts and their

business to the ambition of governments; nay, that governments themselves, partaking of the spirit of the times, or dreading its effects, avoid, as much as possible, those ruinous contests by which nations are rendered discontented, and rulers more dependent on them, just when suffering and poverty most dispose them to revolt. Instead of Congresses to put an end to war, generally on the foot of the *statu quo ante bellum*, there are Congresses to prevent a rupture, and piles of protocols attest that power, as was said of the Spartans after a memorable defeat, has lost much of its insolent and peremptory brevity of speech. The truth is, that every war hereafter will, by the social disorders that are likely to accompany or to follow such an event, throw additional obstacles in the way of future ones. The sword will thus prove the surest guaranty of peace. Your committee, therefore, do not think the establishment of a permanent international tribunal, under the present circumstances of the world, at all desirable; but they heartily concur with the memorialists in recommending a reference to a third power of all such controversies as can safely be confided to any tribunal unknown to the constitution of our own country. Such a practice will be followed by other powers, already inclined, as we have seen, to avoid war, and will soon grow up into the customary law of civilized nations. They conclude, therefore, by recommending to the memorialists to persevere in exerting whatever influence they may possess over public opinion, to dispose it habitually to the accommodation of national differences without bloodshed.”

Tales of a Grandmother, by Mrs. A. C. Carmichael.—Whether this be the Mrs. Carmichael, who some years ago wrote in defence of West India Slavery, we know not. The anti-abolitionist was prejudiced, unphilosophical, and sometimes out of temper: whereas the grandmother, who recalls her colonial experiences for the benefit of her young relations, is sensible and so graphically descriptive, that her book is one of the most interesting additions recently made to the juvenile library. It is the story of a reduced family struggling in a strange land against hard fortune and vicissitude; and realizing the arithmetical fable of the ant, which for every six steps up the sandhill, falls back five and a half. By avoiding the indiscriminate prosperity usually showered in books upon the worthy and industrious, the grandmother has given something of truth to her descriptions, and strengthened her hold on the sympathies of the reader.

The Hand-Book of Trade and Commerce.—*Cuilibet in arte sua credendum*, sayeth the proverb, and on the strength of its authority the volume before us might be deemed a useless book. Experience, however, teaches a different lesson; and it will be found that tradesmen and apprentices, like greater actors in life, have often performed their part without being hissed, though they have not studied a single “length,” but trusted at every turn to the prompter Necessity for the appropriate word. We are content, therefore, to receive with welcome all works that offer to any class of persons the information they specially require; and can readily believe that there are desks and counters to which the modicum of knowledge, afforded by the volume before us, may prove acceptable. In making this remark, we refer rather to the design than the execution. The matter it contains is not well selected; for though the sons of commerce have, unfortunately for them, too much to do with the law, there was no necessity for stuffing the pages with extracts from law dictionaries. Nay, for that very reason we should think that half these law terms would be perfectly intelligible to the class. If, however, knowledge of the kind be deficient among the sons of commerce, the articles in question must be censured as meagre, and as not always correct. The volume, however, will probably work its way through more than one edition; and we recommend the publishers in the meantime to have the whole revised, excluding the superfluous and superficial matter, to make room for more varied, solid, and elementary instruction, than is at present to be found in its pages. The dictionary, more especially, affords a good occasion for the conveyance of sound principles, familiarly, but still scientifically, stated; and in principles, few who figure in the world of practice are even moderately grounded. We would also press on the publishers, and all others whom it may concern, that the labour of elementary teaching re-

quires more than elementary knowledge. To impart it scientifically is no degradation of the highest talents. On the other hand, to seek out talent and pay for it liberally, is in the publisher, like honesty, (and honesty in fact it is,) the very best policy in the long run.

[ADVERTISEMENT.]—*Early in February.*—A Treatise on THE NEGROLAND OF THE ARABS, in which the accounts of that country by the best Arab writers from the 11th to the 15th centuries are examined, the systems of D'Anville and Rennell disproved, and a new light thrown on the Geography and early history of Central Africa. It is also shown that the river Quorra has always occupied an eminent place in the systematic geography of the Arabs. By W. D. COOLEY. Illustrated by a Map. John Arrowsmith, 10, Soho Square.

[ADVERTISEMENT.]—No. V. of the GARDENER'S CHRONICLE, edited by DR. LINDLEY, appears to-day. It may be ordered of all Newsmen.

List of New Books.—The Bromsgrove Latin Grammar, 2nd edit. 12mo. 4s. cl.—A Manual of Logarithms and Practical Mathematics, by James Trotter. 12mo. 4s. 6d. 18bd.—Illustrations of German Poetry, with Notes, &c., by E. H. LEMPEY, Esq. 2 vols. 12mo. 15s. cl.—Life and Remains of the Rev. Robert Housman, A.B. 8vo. 10s. 6d. cl.—The Fairy Bower, or History of a Month, by E. A. cl.—The Selwood Wreath, 18mo. 7s. cl.—Scott's Rokeby, illustrated edition, 7s. cl.—Abraham, the Father of the Faithful, 3s. 6d. cl.—Walker's New Treatise on Chess, 3rd edit. 8s. cl.—The Spectator, 1 vol. medium 8vo. 8 portraits, 3s. cl.—The Schoollfellows, or a By-way to Fame, 3 vols. royal 12mo. 1l. 11s. 6d. bds.—Edwards and Cross's Oral Exercises in Latin Composition, 2 parts, 12mo. 3s. 6d. cl.—The Thakoorine, a Tale of Maandoo, 7s. 5s. cl.

ON SEEING THE STATUE OF THE SPINNING-GIRL,
At the Seat of the Duke of Devonshire.

SPIN on, most beautiful.—

There's none to mock
Thy simple labour here. Majestic forms
Of high renown, and brows of classic grace,
Whose sculptured features speak the breathing soul,
Rise in illustrious ranks, but not to scorn
Thy lowly toil.—

Even so, it was of old,
That woman's hand, amid the elements
Of patient industry and household good,
Reproachless wrought, twining the slender thread
From the light distaff,—or in skilful loom
Weaving rich tissues,—or with glowing tints
Of rich embroidery, pleas'd to decorate
The mantle of her lord.—And it was well,—
For in such shelter'd and congenial sphere
Content, with duty dwelt.—

Yet few there were,
Sweet Filatrice,—who in their earnest task
Found such retreat as thine,—mid lordly halls,
And sparkling fountains, and umbrageous trees,
And parks far stretching, where the antler'd deer
Forget the hound and horn.

And we, who roam
'Mid all this grand enchantment,—proud saloons,
And galleries radiant with the gems of art
And genius, ravish'd from the grasp of Time,—
And princely chapel, uttering praise to God,—
Or lose ourselves amid the wildering maze
Of plants, and flowers, and blossoms, breathing forth
Their eloquence to Him,—delighted lay
This slight memorial at thy snowy feet.

L. H. SIGOURNEY.

Chatsworth, October 7, 1840.

FOREIGN CORRESPONDENCE.

Madrid, Dec. 30, 1840.

THE remains of Don Pedro Calderon de la Barca, the prince of Spanish dramatic poets, have lately, by mere accident, been discovered here. Whilst workmen were demolishing a ruinous and secluded monastery, called San Salvador, a tombstone was found underneath the wall of the Sacristy, which, on examination, proved to be that of the celebrated author of 'La Vida es sueño.' It is not generally known, out of this country, that all traces of the spot where the remains of Cervantes, which, in compliance with his last wishes, were deposited in the convent of the Nuns of the Trinity, in this capital, were irretrievably lost, by the demolition of that building towards the middle of the last century. The same fate awaited those of our great dramatist, had not one of the architects, who was accidentally pre-

sent when the tombstone was discovered, fortunately read the inscription, and rescued it from the pick-axe of his workmen. The remains have since been removed to the church of Atocha, a species of National Pantheon, where a suitable sarcophagus has been prepared for them. We may hope that his countrymen are anxious to make amends for the long neglect of their great poet, by erecting some worthy monument to his memory, since a subscription has been opened, to defray the expense of a bronze statue of him, to be placed in one of the public squares.

Having thus been led to advert to the demolition of churches and monasteries, I cannot refrain from expressing my fears, that if the present system of indiscriminate destruction of all buildings formerly occupied by religious communities be persevered in, Spain will have to deplore the loss of many architectural works, remarkable for their antiquity or their beauty. Only the other day, the celebrated monastery of San Vicente, at Salamanca, attached to which was the magnificent cloister, designed by Juan de Badajoz, an architect of the sixteenth century, which gave rise to the common saying, "Media plaza, medio puente, medio claustro de San Vicente," (half a square, half a bridge, and half a cloister of St. Vincent,) was sold for 150l. sterling; and the materials are now being used in the erection of a new bull-ring! The magnificent doorway of the Carmelite convent outside of Burgos, long the admiration of artists and connoisseurs, and which Mr. Roscoe describes with such glowing colours in the Landscape Annual for 1837, is now a heap of ruins; and whoever may hereafter desire to form an idea of this admirable work, of its high-wrought architectural character, its beautiful marble statues, and exquisite carvings, must refer to the sketch by Mr. David Roberts, in the above-mentioned publication. The venerable and magnificent monastery of San Francisco, founded by Ferdinand III. at the beginning of the thirteenth century, has been also demolished; although, in the present instance, it may afford some consolation to know, that the local authorities had an object of public utility in view—the erection on the spot of a market-place.

Among the late productions of the press may be mentioned 'Luchana,' an epic poem, the hero of which is General Espartaco. It is not worthy of notice. We have been for some time inundated with memoirs and journals of officers who served during the late civil war. Though read by no one at present, they may hereafter prove valuable aid for the historian. A new drama, 'Christoval Colon, o las Glorias Españolas,' by a young poet named Ribot, has been for some time acted with considerable success at the Theatre del Principe. I have also seen prospectuses of various periodical works to commence with the new year; such are 'El Mentor,' a monthly magazine, to be exclusively devoted to education; and a weekly journal 'El Semanario Industrial,' which is to treat of agriculture, trade, and all other subjects likely to aid the development of the national resources.

Our neighbours of the Peninsula have lately shown a little literary activity, and have published some excellent works. A monthly review has likewise been started at Oporto, which promises well for the ancient history and literature of Portugal. The last number contains some valuable articles, among which are an inedited journal of the expedition of King Duarte to Tangiers in 1437; an excellent paper on the history and statistics of Macao; and some account of early Portuguese poets. Fray Antonio Moura, who in 1832 published a Portuguese translation of the History of Africa, by Abd-el-halim, of Granada, an Arabian writer of the thirteenth century, has recently translated the original travels of Ibn Batutah, an abridgment of which appeared in 1829, from a version by Professor Lee, of Cambridge. We shall, therefore, soon possess in a vernacular tongue, the narrative of an author who, during seven and twenty years' continual travelling, from 1324 to 1351, visited every Mohammedan kingdom of any importance in Asia, Africa, or Europe; and who, having gone as Ambassador to the court of China from one of the Mohammedan Princes of Asia, had an excellent opportunity for observation, and has left us a valuable and interesting account of that empire.

OUR WEEKLY GOSSIP.

A project has been lately started by Mr. Godwin the architect, of an Association for the Advancement of the Fine Arts, similar in its general and migratory character to the British Association, but at which Painting, Poetry, Sculpture, Architecture, &c., are to be the subjects discussed in the several Sections. The scheme is plausible, and much good might arise from the local interest which such an Association is capable of awakening and the knowledge it might diffuse. But the objections are, we fear, insurmountable. There is a tendency, in more than one of what are called the "popular" Sections of the British Association, to degenerate into mere babble and quackery: yet science is hedged in with something like a fence—some preliminary study is required even to master its technicalities—whereas all the Sections in this Art-Association would be "popular." Did Mr. Godwin ever meet with a man who hesitated to pronounce judgment on matters of art or literature? If he did, we hope he will secure him for exhibition at the first meeting—and "may we be there to see" him. Again, how will he exclude or silence the mere trading quacks? As he must know, there is more barefaced quackery carried on with reference to art, and all that relates to it, than in any the commonest huckstering trade, not even excepting the manufacture of blacking. Nine-tenths of all the Conversaciones, the Unions, the Re-Unions, the Art-Unions, are already in the hands of the traders, who have their poets and their prose writers in their pay—not to forget their journalists. We have often thought of antonomizing the system of some of these dealers and print-sellers, as we heretofore exposed that of certain book-publishers; but we dislike a wrangle more than ever; and have deferred the hateful duty from time to time, in the hope that some of our younger contemporaries would think it a worthy subject to flesh their swords on; and assuredly they might do so beneficially to art, artists, and the respectable print-sellers, and profitably to themselves. However, to confine ourselves, for the present, to Mr. Godwin's project, we heartily wish him success, so far as he deserves it; and if he can show us that the Association is not likely, indeed certain, to degenerate into a mere picture-dealer's and print-seller's exhibition room—that it can be so conducted as to diffuse a knowledge of Art, and not a vicious and corrupt taste for the profitable trash which these people call art—in brief, that it will not be another form of that incessant appeal to the breeches-pocket of a confiding public,—he shall have our support.

Between three and four hundred pictures are said to have been returned from the British Institution for want of room—a most unusual number. Is this a consequence of the 50l. prizes to be this year distributed by the Directors?

M. Arago, some time ago, announced to the French Academy of Sciences, on behalf of M. Daguerre, an improvement invented by the latter in the photogenic process, the most striking and important since the original discovery itself. M. Daguerre asserts that, by his new method, he can produce his images in a second of time—thus bringing moving objects and portraits within the domain of his discovery: and M. Arago himself vouched to the Academy for the correctness of this announcement—the terms of it, he says, being rather short of the truth than beyond it. A complete stagnation of a branch of trade which has grown into a very considerable one in Paris, is stated to be the consequence. Notwithstanding M. Daguerre's assurance that his new system demands no change in the disposition of the apparatus, the instrument-makers will not venture upon the manufacture of the old model, which may, they apprehend, be rendered useless, by the production of the new one—neither will their customers buy them. Every one is waiting for M. Daguerre,—artists and savans alike; and, for the last fortnight, the sale of photogenic drawings, themselves, is at an end—the purchasers of this popular species of merchandise looking forward, like others, to the results of the amended process. Under these circumstances, the parties injured are clamorous for the realization of M. Arago's announcement, and the publication of M. Daguerre's method. They argue that he is not in the position of a private speculator, who may produce his discovery when he pleases; but that, having been paid beforehand for his invention,

by the national provision made for him, he has no right to keep his improvement concealed for a single day. Meantime, Mr. Talbot has announced to M. Biot, that he has succeeded in producing photogenic images on prepared paper, in eight seconds, in the Camera Obscura.

Since our announcement of last week, we observe that the French papers mention as forthcoming 'The Journals of the Baron de Las Cases, and the Abbé Coquereau, kept on board the *Belle Poule*;'—'Documents inédits concernant l'Histoire de France, et particulièrement l'Alsace et son Gouvernement, sous le Règne de Louis XIV.' with Notes, Biographical Notices, &c., by M. Vanhuffel;—'De l'Unité Européenne,' by Gustave d'Eichthal;—'Les Sourds-Muets, avant et depuis l'Abbé de l'Épée,' by M. Ferdinand Berthier, himself one of the deaf-and-dumb, and senior of the Professors of the Royal Institute of the Sourds-Muets, in Paris;—the first volume of an extensive and important work, entitled, 'Les Fastes de la Légion d'Honneur;'—'Considérations sur le Principe Démocratique qui régit l'Union Américaine, et de la Possibilité de son Application à d'autres États,' intended as a supplement to M. de Tocqueville's 'Democracy in America,' by Major Guillaume-Tell Poussin;—'Bien-Etre et Concorde des Classes du Peuple Français,' by Baron Charles Dupin; followed by Observations in the shape of advice to the operative classes of Paris;—the 'Règle intime et secrète des Templiers,' the manuscript of the thirteenth century, which was discovered amongst the archives of Burgundy, at Dijon, in 1838, has likewise just been published, with an Introduction, and the addition of some other unpublished pieces. But the work of most pretension which has appeared either amongst our neighbours or ourselves for some time past, is an epic poem, by M. Alexandre Soumet, entitled, 'La Divine Épopée,' and having no less a subject than the Redemption of Hell! This daring theme—before which the spirit of Milton would have paused,—supposes our Saviour, after having accomplished the redemption of man, to be seized with divine pity for the fallen angels; and, descending into hell, to renew his earthly sacrifice, restores them to their seats in heaven, at the price of his blood. To our Protestant and reverential notions, this invention of an imaginary gospel seems impious;—the awful boldness of the attempt must be felt anywhere. The highest powers are below the subject.—To close this paragraph, we may announce that Mrs. Gore is about to aid in naturalizing with us, the popular novels of M. Charles de Bernard, by editing and revising an edition—the first volume to contain 'Gérault, or the Country Baron.'

A trial of some interest to the literary world has recently occupied the French tribunals. M. de Lacretelle, Member of the French Academy, and author of 'The History of France since the Restoration,' M. Théodore Burette, and M. de Mas-Latrie, each of whom has likewise written a History of the Restoration, were cited for defamation, at the suit of M. Grandmesnil, a retired *officier de Santé*, in respect of acts imputed by them to him, in their respective accounts of the conspiracy of Saumur and the trial of General Berton. M. de Lacretelle pleaded "good faith" as an historian; and the Court, referring to former publications, in which the same statements had been made, and the silence of M. Grandmesnil in respect of these, as fully justifying future writers, dismissed the complaint, on the ground of prescription.—A more curious trial than this is about to come before the tribunal of *Première Instance*—setting the heads of the lawyers to work, in contest for the skull of a physician. On the death, in 1826, of the celebrated Dr. Pinel, his pupils, some of whom have since become celebrated themselves, made a scientific examination of his body, and M. Esquirol, one of the most distinguished of these, desiring to preserve some personal memorial of his illustrious master, kept his skull. Now that M. Esquirol himself has followed his great master, the son of M. Pinel claims the relic, as his legal right—hitherto, as he says, waived only out of respect for M. Esquirol.

From Rome, it is stated, that the Pope has acceded to the treaty for the suppression of literary piracy, concluded some time since, as we announced, between the Emperor of Austria and the King of Sardinia. The Grand-Duke of Tuscany has like-

wise accepted the general invitation to nations, to become parties to this treaty.

The papers of the week announce the death of one who played an unhappily conspicuous part in his day—but on whom the world closed at the very beginning of the present century, and whose name, in the living grave to which he was then consigned, has been long since as completely lost to all but the page of history, as if it had been the "narrow house" to which he has just descended. We allude to the death of James Hatfield, who, in 1802, fired at His Majesty King George the Third, in Drury Lane Theatre, and was confined in Bethlem Hospital, as a lunatic.

The Paris journals mention that the drama, '*Il était une fois un Roi et une Reine*,' for the performance of which a reluctant consent had been extracted, has been again and finally prohibited—it being found too late, by any subterfuge, to turn the current of popular application, or allay the offensive spirit which had been awakened. A correspondent of *The Times* has furnished that paper, with some particulars of the plot, and specimens of the significant passages; and, if they fairly represent either the groundwork or points of the drama, it is only another example of the manner in which special circumstances, and the passions of the hour, may elevate a most worthless thing into notoriety.—Letters from the same capital mention the successful production, at the *Opéra-Comique*, of the new opera of MM. Halévy and Scribe, the *Guitarrero*,—and the equally successful *début*, in the part of its heroine, of a new singer, Mlle. Capdeville.

The *Journal des Débats* announces, with a well-merited tribute to his memory, the death, on the 9th inst., of Dr. Gilchrist, the well-known orientalist, who had, for the last few years, resided in Paris. Dr. Gilchrist was a native of Edinburgh, where he was born on the 19th of June, 1759, and was consequently in the eighty-second year of his age. After completing his studies, he resided for several years in the island of Grenada, from whence he returned to his native city, and soon afterwards went to Calcutta, in the medical service of the East India Company. There, he devoted himself to the study of the Oriental languages; and was one of the first Europeans who recognized the importance of the Hindostanee tongue, in transactions with the natives, and set methodically about acquiring it. Till his day, the officers of the Company had been content with a slight knowledge of Persian, in which language the acts of the government, as well as the proceedings of the tribunals, were at that time registered. The popular tongue was believed to be a mere jargon, and neglected accordingly. Satisfied of the benefits to be derived to the natives in their intercourse with Europeans by popularizing their language among the latter, he devoted some years to this labour of love. Habited in the Oriental garb, and accompanied by learned moonshes, he visited those parts of India in which the Hindostanee is spoken most purely; and, by conversing with the best-educated amongst the natives, acquired all the idioms and refinements of the language. The earliest conspicuous result of these labours was the first volume of his Anglo-Hindostanee Dictionary, which appeared in 1786,—and was followed by the second, in 1790. To these, in 1796, succeeded his Hindostanee Grammar. He edited, besides, several Hindostanee works, caused numerous manuscript copies to be made of others, and continued, more and more, to facilitate the study of the language, by the publication of elementary works. The Marquis Wellesley, then Governor-General of India, munificently aided and encouraged the researches of Dr. Gilchrist; and when the former founded the College of Calcutta, the latter was attached to it, as Professor of Hindostanee and Persian. After having discharged these functions during four years, the state of the Doctor's health compelled him to return to Europe, in 1804. For many years afterwards he continued, first in Edinburgh and then in London, to deliver gratuitous courses of lectures on the Hindostanee tongue—to publish new works on the subject—and to revise and reprint his old ones. These active occupations ceased only at the bidding of age and its infirmities.

We have just heard, and by a circuitous channel, of the death of a very worthy and clever man, Mr. B. B. Thatcher, author of 'Indian Biography' and

'Indian Traits,' works noticed years since in the *Athenæum* (Nos. 282-4, 311), and which contain the best popular account of the manners and customs of the North American Indians, and biographies of the more celebrated chiefs. Mr. Thatcher visited England some three or four years since, and introduced himself to us by a note, which struck us, at the moment, as remarkable for its simplicity and modest self-possession. Occasional personal intercourse soon confirmed this first hasty impression. He was an excellent representative of what we conceive to be the mind and heart of New England.—American all over, externally as well as internally body and mind; but too sensible of the noble position of his country, and too confidently proud of its great men, to vapour or to boast about either; and too proud, we may add, of his ancestors and of the British blood in his veins, not to rejoice in all that was worthy of admiration in the conduct and condition of their descendants. He visited England as correspondent to one of the Boston papers; and he sought honestly to inform himself, and honestly to record his impressions. He belonged, as was evident, not so much from his manners, as from the whole tenor of his thoughts, mind, and feelings, to the middle classes. He knew nothing, indeed, of what may be called class-manners or class-morals, and did not affect to do so: manners were with him simply an indication of feeling, and morals a question of right and wrong. He sought to acquire a knowledge of the habits, feelings, and condition of the middle classes, whom he thoroughly understood, and with whom were all his sympathies: he sought this in their homes and at their firesides, and, when occasion and health permitted, in their meetings for business and pleasure—at wakes, fairs, harvest-homes—wherever he could get into intimate connexion with the people. We repeat, that Mr. Thatcher was, to our mind, one of a class of which New England had reason to be proud.—and Old England too.

BRITISH INSTITUTION, PALL MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS will be OPENED on MONDAY NEXT, February 1st, and continue open DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.; Catalogue, 1s.

WILLIAM BARNARD, Keeper.

Under the Patronage of Her MAJESTY and His Royal Highness Prince ALBERT—ROYAL GALLERY OF PRACTICAL SCIENCE, ADJACENT STREET, WEST STRAND.—The principle of the Oxy-hydrogen Light is more extensively applied at this Institution than at others, in the exhibition of various practical applications of Optical principles, by means of Mr. E. M. Clarke's Polariscope, Reflecting Biscroscope, Microscope, &c.; the Pyroditrope, Steam-gun, Living Electrical Eel, and other most complete and extensive Magnetical and Electrical Apparatus; innumerable Specimens of novel applications of Science to the Arts, Music, Paintings, Statuary, Models of Buildings, &c.—Admission, 1s.; Catalogue, 6d. Children under fourteen years, 6d.—Open from half-past Ten till half-past Four daily.

MATHEMATICAL LECTURES, & LECTURES ON LIGHT, HEAT, AND ELECTRICITY, at the ROYAL POLYTECHNIC INSTITUTION, ROBERTS-WALKER.—The Mathematical Lectures by the Rev. DAVID LANG, M.A.—The First Course will consist of 20 Lectures, and commence on the 1st February, from 8 to 9 o'clock in the Evening, to be continued on the Thursdays and Mondays in succession. The Second Course will consist of 50 Lectures, on Tuesday and Friday Evenings, from 8 to 9 o'clock, and will commence on the 2nd of February.

EIGHT LECTURES on Light, Heat, and Electricity, by R. BACHHOFFNER, Prof. of Natural Philosophy, Queen's College, Guernsey, will commence on the 12th of February, from 10 till 11 o'clock in the Morning, and will be continued on the Mondays and Fridays throughout the course. Syllabuses and further particulars may be obtained of Mr. R. J. Longbottom, Secretary. Lessons on the Electrotrope are given at the Institution.

THE THAMES TUNNEL.

is OPEN every day (except Sundays), from Nine o'clock in the Morning until Six, p.m.—Admission 1s. each. Entrance, on the Surrey side of the River, close to Rotherhithe Church. The Tunnel is 1140 feet long, and brilliantly lighted with gas. Visitors can now walk under the entire breadth of the River, and approach the SHIELD which is ADVANCED TO WITHIN THE LIMITS OF THE WHARF AT WAPPING.

Company's Office, By order, J. CHARLIER, Clerk to the Company. Walbrook Buildings, Walbrook, Jan. 1841.

SCIENTIFIC AND LITERARY

HORTICULTURAL SOCIETY.

Jan. 19.—Dr. Henderson in the chair.—Considering the inclement weather, the show of plants was better than could have been anticipated.—Noble specimens of the beautiful *Dendrobium moniliforme*, loaded with fine rose-coloured flowers, and *Oncidium Cavendishianum*, with its large yellow panicles from Mr. Bateman, gained a silver Knightian medal. Mr. Tillery, gardener to his Grace the Duke of Portland, exhibited a remarkable fruit of Madras Citron, or *Pummelos*, measuring two feet in circumference, and weighing 6lb. An enormous Shaddock, two feet four inches in circumference, and 5lb. 15oz. in weight, from a shoot grafted on the Citron, attracted great

attention; the plant that produced this noble fruit bore altogether ten of about the same size: it is trained against the back wall of a conservatory, and has been planted about eight years; it apparently likes bottom heat, as the tub in which it grows is placed behind the hot water apparatus that heats the house. To these fine fruit a silver Knightian medal was accorded. Mr. Halliday, gardener to Lord Sondes, exhibited some black Hambro' Grapes, grown on vines planted in April 1839; Mr. Halliday stated that the fruit keeps longer where the depth of soil in the border is not more than two feet three inches, under which there is about a foot of drainage, than where the border for the plants is six feet; no fire-heat had been given them, and they have had to take their chance during the late severe weather, the temperature having been as low as it was in London—viz. 6 degrees Fahr. A branch of the new Mexican greenhouse shrub *Lopezia lineata* was exhibited; it is remarkable in structure, very graceful, and useful, because it produces a succession of pink flowers during the winter season.

NUMISMATIC SOCIETY.—Jan. 21.—At this meeting Mr. Alfred Smee delivered a lecture on the Application of Electro-Metallurgy, to the purposes of the numismatist. He commenced by explaining the principle of metallic precipitations by galvanism, which he illustrated by a piece of zinc and silver, the latter becoming coated with copper when the two were immersed in a solution of that metal. The metals generally, and carbon, were then adverted to as capable of being employed instead of silver. The apparatus to be practically used by the numismatist, he divided into two kinds—the single cell, and the battery apparatus. In the first, the arrangement of the zinc and medal to be copied are similar to the constant battery. The battery apparatus is composed of two distinct parts, a galvanic battery and a precipitating trough. In the trough a plate of copper is placed to be dissolved, in a solution containing two-thirds of saturated solution of sulphate of copper to one-third of dilute acid, containing one part of acid to eight of water; but Mr. Smee stated that any solution would suffice, as he could obtain copper of any quality. He then drew attention to the various modes by which Electro-Medallions might be made. By the first, a mould was taken directly by Galvanic precipitation; but he recommended that this should never be attempted with valuable coins or medals. He next mentioned silver leaf, tin foil, fusible metal, type metal, semi-fluid pewter, lead, &c. as capable of being used, but he stated that all these processes were, more or less, objectionable. The processes for making moulds from non-conducting substances, were next described; stearine, white wax, bees' wax, and rosin, sealing wax &c. were mentioned, as answering for the purpose of moulds. The latter was recommended for small coins and medals not larger than half-a-crown. All these different moulds required preparation, that is, they must be coated with some conducting substance before they are placed in the metallic solution. Plumbago Mr. Smee prefers, and he dwelt upon the different qualities of that material. The last non-conducting substance mentioned, was plaster of Paris. After the mould was made, it required to be saturated with tallow, stearine, spermaceti, white wax, &c. The process was shown at the lecture, by boiling a small plaster cast in tallow; after this preparation the cast is black-leaded, and then it is ready to receive the metallic precipitation. Medals made by this process were exhibited to the Society; they were bronzed by a process devised by Mr. Smee. He then gave a brief sketch of other applications of Electro-Metallurgy, and exhibited electro-coppered baskets, fruit, leaves, and vegetables. At the conclusion an electrotype copper-plate weighing fourteen pounds, made by Mr. E. Palmer from an original by Burnett, was exhibited to the Society, and the impressions of both the original and duplicate were shown, and no difference could be detected between them.

MEETINGS FOR THE ENSUING WEEK.

MON.	Entomological Society	Eight, P.M.
	Horticultural Society	Two.
TUE.	Institute of Civil Engineers	Eight.
	Geological Society	p. Eight.
WED.	Society of Arts	Eight.
	Royal Society	p. Eight.
THUR.	Society of Antiquaries	Eight.
	Royal Academy (Arch.)	
FRI.	Royal Institution	p. Eight.

FINE ARTS

NEW PUBLICATIONS.

Twelve Views in the Interior of Guiana, from drawings executed by Mr. Charles Bentley, after sketches taken during the expedition carried on in the years 1835 to 1839, with descriptive letter-press, by Robert H. Schomburgk, Esq., accompanied by illustrations on wood.—We were misled by the illustrated title-page of this handsome book, which displays a pair of gigantic Indians, the one bearing a club à la Polyphemus, and the other grasping a spear long enough to reach the topmost battlements of Doubling Castle. This goodly pair keep watch under yet more gigantic palm trees, by the side of a lake, where the Brobdignag flower, the *Victoria Regia*, seems, by its enormous green leaves, to offer stepping-islands from shore to shore. We might be excused for fancying that such an imposing exhibition of Bigness and Beauty combined, was introductory to a ramble through Queen Glumdalca's kingdom: and that the words 'Views in the Interior of Guiana'—which float in the air above these marvels, in letters nearly as indistinct as rainbow colours—were but the promise of a mirage. Never assuredly fell our critical eyes upon anything more closely resembling a peristyle to a Temple of Fable. Turning the leaf, however, to the printed title above transcribed, Reason resumed her sway: and we became as prosaically alive to the real truth of things as Moonshine, when he declared "This lantern is my lantern, this thornbush is my thornbush, and this dog is my dog." Mr. Schomburgk's zeal, enterprise, and intelligence, recurred to us as plainly as they are written in the chronicles of the Geographical Society; Guiana we remembered to be a land of reality, not of dreams; and as often as in our progress through the book we were again tempted to expatiate among shadows and fantasies, by the singular and unfamiliar appearances of nature and man presented to us by the artist, a reference to the letter-press restored our sobriety, and reminded us that we were making acquaintance with existing things, however they might wear the semblance of chimeras. To speak more soberly of these views, Mr. Bentley has done his best to give pictorial effect to the sketches of Mr. John Morrison, in a series of richly coloured lithographs. The scenery, too, is very striking. The Devil's Rock, seen by moonlight, with a rough stream brawling along in rapids at its feet, is fifty times as infernal looking a piece of stone, as the biggest and sharpest of the Harz Snorters, immortalized in Göthe's *Walpurgis Night*. Then there is the Pure Piapa, an insulated basaltic column, rising in the midst of such a flowery brake as the western world can only show: its probable origin as puzzling as that of an Irish round tower, and its summit occupied by a stork, that has built her nest there after the fashion of the Hermit of the Pillar. In the prospect of Roraima, again, we have the mockery of bastions and battlements, built by Nature along the summits of a chain of hills:—a striking river scene in the junction of the Kundanama with the Paramu, the exotic wildness of which is heightened by the pair of flamingos that dart across the stream. Esmeralda is a patriarchal village, bounded in the horizon by mountains, as grim and inaccessible as those which, in the American fairy tale, concealed that philosopher's stone of the Indians and early settlers—the Great Crucible. To these succeed curious groups of the aborigines who inhabit those romantic districts: and the volume contains, besides its large lithographs, several picturesque and carefully executed wood-cuts. The illustrative letter-press is rich in new and amusing matter. Some of the descriptions, indeed, are almost as graphic, after their southern kind, as Audubon's sketches of North American forest scenery, and sufficiently so as to justify, indeed to require, from us some notice of this work hereafter under the head of Literature.

The New Tale of a Tub; or an Adventure in Verse, by F. W. N. Bayley, with illustrations designed by Lieut. J. S. Cotton, lithographed by Aubrey.—Giving, as we do, full credit to Mr. F. W. N. Bayley, for success in the slipshod style of humorous narrative, such as Colman and others diverted the town with, long before Hood's quainter and richer vein was discovered, or the Ingoldsby chest opened—what further we have to say concerning this new 'Tale of a Tub,' will be in praise of the artist whose clever drawings so

largely add to, if, indeed, they did not originate, its attractions. Not only is the laughter they raise of fine quality—the manner of their execution is masterly. The subject of the story is a Bengal picnic. Design No. II. shows a pair of friends, screening themselves from being carried by an Eastern Indian sun, under the shade of the tub which has contained the savoury materials for their repast, while behind them, across the burning plain, a magnificent Tiger, which was seen so royally asleep in No. I., is coming, like Apollyon, in the 'Pilgrim's Progress,' at "a good padding pace," towards the hams and the chickens,—and their owners—which and whom he has smelt out. In No. III. the fat and the lean gentlemen show themselves aware of the presence of this uninvited guest to their luncheon. No. IV. displays a juncture of breathless interest; the tiger would scale the walls of the tub: there is a glimmer of hope, from the position of things, that he may fall in and upset it over him. The stars of the picnic pair are kind, and this miraculous consummation happens. But once beneath the tub, how is the foe to be kept there? The tub has a bung-hole and the tiger a tail: and in No. V. the scarcely-saved Bengalese are seen availing themselves of this fortunate juxtaposition of things. The fat man is here capital: the very wine-bottles protruding from his pockets, seem to be bristling with suspense and terror. Nos. VI. & VII. bring the thrilling story to a close: and such a close of high bombast as suits such a story—for particulars inquire of Mr. F. W. N. Bayley. We have not for a long time had "a more desirable acquisition for the drawing-room table," to speak after the fashion of George Robins.

MUSIC AND THE DRAMA

MUSIC FOR THE PEOPLE.

Choral Psalmody: or a collection of Tunes to be sung in Parts without instruments by all Village Choirs, containing 110 tunes as now sung by a choir (formed within the last year) of 24 singers in the parish church of Awlescombe, Devon: with simple rudiments and instructions annexed for teaching music on a short and easy plan, the ultimate object of which is to terminate in congregational singing, by F. A. Head.—This is a long title, but as explaining the nature of the book without circumlocution, one not to be abridged. We are so entirely of Mr. Head's opinion, with respect to the abomination of barrel organs in churches,—so earnestly devoted to the cause of part-singing, whether in the village church or on the village-green, that his book could not have failed to interest us, were its faults greater than they appear to be. The preface is modest and satisfactory: we hold that the highway to Music is no royal road, on which (to indulge in metaphor) the pilgrim can possibly hope to see the milestones flying past him so rapidly that he fancies he is walking through a graveyard, according to the American traveller's tale: and we can hardly repeat too often that to popularize the art thoroughly, it must be taught carefully. England is not a Prospero's isle "full of sweet sounds," where the bird-boy who sings on the hill side, or the carter humming a ditty as he trudges along by his team, is so mocked by echoes, that he unconsciously finds a chord to every sound he produces: and hence there is no hope of our Devonshire farmers emulating the Tyrolese in their unconscious and rapid picking up of harmonic effects: wherefore, we say, teach them well, if at all. Still, habits of life, opportunities of cultivation, and probable amount of intelligence being taken into the account, it is possible that the villager will, in some cases, get on more pleasantly by a by-way than the regular path smoothed or squared by M^r. Adam, which the townsman loves for its likeness to his own streets. By such a by-way Mr. Head seems to have led the young men and maidens of the Awlescombe parish: and we have a large sympathy with his feelings of honest self-complicity at the result of his guidance, and with his faith in his own schemes. But the by-way must not be entangled with briars; and there are some of Mr. Head's practices which no charity can make us countenance. One is the crude mixture of male and female voices, which must be produced by the arrangement of the tunes in three parts, the tenors having to sing in unison with the soprani. In one half of the arrangements here given,

this deprivation of the vocal quartett of its third best member, leads to the charging of the *contralto* part with an occasional third or fifth—or, in short, with a *morsel*, of a tenor part. Mr. Head, we are sure, would find the Awlescombe choir none the less efficient, if exorcised to sing in the legitimate choir fashion. Again, many of his tunes savour of the conventicle, in the baldness of their harmonies, and the familiarity of their style, which latter is made still more offensive by the unvarying distribution of one line in every strophe to the solo voices. Presuming congregational singing worthy of all encouragement, here is a mischievous usage:—the pause of a thousand people to listen to the one line warbled out from the music gallery, must always be felt as a drawback, because breaking connexion—often ridiculous because breaking sense. Far better is it to pursue the plan of giving one entire verse, without the chorus—the composition of most of the psalms making such an arrangement not only admissible, but even natural. We are vexed at having to state these objections, so much pleased have we been with the little history of this village choir, to be picked out by implication from the introductory letter-press; and so sure that, on the whole, Mr. Head must be a good master, when we find that “at Awlescombe the choir will frequently sing the four verses of the psalm through, and be found perfectly true by the pitch-pipe at the end of the last.”

MISCELLANEA

Nature of the Ocellated Stones of Egypt, &c.—Ehrenberg has lately read a valuable paper to the Berlin Academy, on the nature of the stones resembling spectacles, which are found in the chalk marls of Upper Egypt, and analogous specimens of which have been detected in other parts of the world. Ehrenberg considers that, independently of crystalline forms, there exists a series of structures which is always reproduced in a similar manner; these spectacle stones afford the most striking example; they possess a regular form, and are often a foot in diameter. Ehrenberg noticed them in 1821, with Dr. Hemprich, in vast numbers in the desert of Dendera, where they occur in different degrees of development. Since that period, Ehrenberg has endeavoured to investigate the laws of their structure in two different ways:—1st, By a microscopical examination of their mechanical structure: 2ndly, by endeavouring to produce similar forms artificially. In 1836, he promulgated the results of his microscopical analysis of earthy substances, in which he had spoken cautiously of the phenomena presented by certain minerals of a regular disposition, which was manifested in certain very small fundamental corpuscles, resembr-articulated or annular bodies, and suggesting the idea of a linear arrangement of the free molecules of substances submitted to the influence of magnetism, as in the *Kalkgub* and *Meerscham*, or of a force acting in a circular manner, or spirally, with more or less energy, as in the kaolin and chalk. His researches on the formation of the chalk by microscopic means have led him to conclude that the regular corpuscles of the chalk merit the distinction of crystalloid. The result of his examination of the figured stones of Egypt lead to the inference that the latter had been produced by similar and stronger forces to the corpuscles of the chalk. In these annular concretions may be recognized the animals of the chalk (for example, *Textillaria globulosa*), the undissolved portions of which have been, in the course of their formation, subservient to a force which has disposed them in an annular series. These phenomena are distinct from those which the silica and jasper of Egypt present, where we have no longer the corpuscles themselves, but only their form silicified by a chemical operation unknown to us. The small calcareous bodies obtained by the action of acids from the figured stones of Egypt, prove that they have been formed in a quiet mechanical manner. In a chemical operation, it might happen that foreign bodies might be inclosed, as chalk in silica, and bodies in crystals. But this mode of formation is quite distinct from that of stony, free concentric rings, suggesting the idea of Saturn and his belt—these results will render highly interesting an examination of the argillaceous marly and calcareous kidney-shaped masses, as well as of those known under the name of stones of Imatra, the formation of which has

hitherto been referred to general forces of attraction. The formation of the stalactites and oolites has been referred to the same causes. But Prof. Sedgwick has demonstrated that the calcareous kidney-shaped masses, so common in the environs of Sunderland, are quite distinct from stalactites. Some mineralogists have classified minerals according to their forms—as into capillary, stalactitical, &c.; while others have made two divisions only, consisting of crystals and variously modified amorphous structures. M. Parrot, after an examination of the stones of Imatra, has inferred that they should be considered as an extinct family of mollusca, destitute of shells—of the simplest organization—to which he applies the term Imatra. The stones of Dendera occur abundantly in the form of spheres, with a single or pair of eyes or spectacles from a foot in diameter to three or four inches. When in considerable numbers they resemble a pile of cannon balls, sometimes with disks more or less flat and regular, with a globular nucleus, similar to the pupil of the eye, possessing concentric rings; at other times with double disks united together, similar to spectacles for placing on the nose. Ehrenberg has observed a similar structure in the silica of the chalk of Rugen, in a stone much resembling those of Imatra, from the sandstone formation. Analogous stones occur at Tunaberg. From the study of these forms, Ehrenberg considers it necessary to divide them into distinct groups. One of these groups, the amorphous or irregular, embraces all the dendritic, capillary, stalactitic, radiated without a nucleus, and similar to hematite, and those with a radiated structure destitute of a nucleus, oolitic. These may be considered as in reality bodies in which the crystals are confounded together. The Egyptian morpholites, the stones of Imatra in Finland, of Sweden, are quite different in their characters from the preceding group. They present no crystalline structure whatever; no organic structure can be detected in the morpholites of Sweden and Egypt. But the powerful influence of several axes of formation is obvious in specimens from the former country. In the stones of Imatra, five successive forms are observable developed one over the other; in those of Tunaberg two can be seen. M. Krantz possesses a specimen from Dublin, from the mountain limestone, in which five bodies of this kind are developed linearly one above another. Independently of observations upon the form and microscopic analysis of these bodies, Ehrenberg has made an examination of precipitates and residues of the most varied substances, and especially under the microscope, the forms of the calcareous precipitates. He has not been hitherto enabled to imitate the true corpuscles of the chalk, but only to form something similar. These precipitates of carbonate of lime have been observed by Ehrenberg under three principal forms:—1, In the form of an indeterminate homogeneous vitreous mass; this structure appeared as an irregular aggregation of very small equal material particles. 2, As regularly-formed corpuscles, which appear to be influenced by a central internal attraction or formation; these corpuscles occur very often in precipitates. Ehrenberg has found them completely analogous to the great morpholites already noticed. They are observed in a flock or very light cloud, at first of simple spheres with five grains, of double spheres, kidney-shaped masses, double kidneys, jointed bodies, granular rings, and lastly of bodies which encroach upon each other like the fruit of the briar. The four first are simple forms; the others have always presented a higher degree of development—not as simple but as compound structures. These series Ehrenberg terms *morpholites* or *crystalloids*. 3, Under forms having the character of a structure with parallel faces, which distinguishes crystals. This last is rarely primary, but generally secondary. The first case occurs when the regulating force has intervened, or even when it has not acted. The intervention of the force of crystallization causes the grains to vanish. It is a process of chemical transformation. Ehrenberg has never seen a crystal composed of visible material corpuscles, but almost always by an admirable and sudden transformation of small morpholites or crystalloids into simple or compound crystals, according as the first were either simple or in groups. A similar transformation has been observed by Erdmann in the chlorozincate of lead, which appearing first in the

form of saffron-yellow crystals, is suddenly converted into deep red dendritic crystals. Hence it appears, that crystals cannot be formed without a previous mechanical crystalloid arrangement of the particles. Ehrenberg infers that crystalloid structures must have a considerable share in the formation of masses of brittle rocks which have not arrived at crystallization. Ehrenberg lastly endeavoured to discover a solid centre of composition in the structure of the isolated rings. This he has accomplished by means of sulphur. When oil is poured over flowers of sulphur, crystals of sulphur are often observed separating around granules, while the latter disappear. In other cases a mass of dendritic or linear crystals is formed, which constitute large isolated crystals. In other instances, a concentric cloudy halo appears round each granule, which gives origin to the crystal. After many fruitless efforts, the author succeeded in observing in action the rapid and elegant crystallization of salts and the formation of a siliceous sphere. [Note. We have before us a specimen, 2½ inches in diameter, brought to us in London three years ago, by a gentleman in his overland passage from India. The *Fairy stones* described by Sir Walter Scott in his introduction to the ‘Monastery,’ and found in the Nameless Dean, near Melrose, would appear to afford an illustration of the observations of Ehrenberg. They consist of carbonate of lime 58.5, schistose matter 41.5—see *Records of General Science*, vol. ii. 1.]

Method of Zincing Copper and Brass.—M. Boettiger has succeeded in covering plates and wires of copper, brass, pins &c., with a brilliant coating of zinc. His method is as follows: granulated zinc is prepared by pouring the fused metal into a mortar of heated iron, and stirring it rapidly with the pestle until it is solidified. The metal thus granulated is placed in a porcelain capsule, or in some other non-metallic vessel. A saturated solution of sal-ammoniac is poured over it; the mixture is boiled; the objects to be rendered white are now placed in it, previously dipped in dilute hydrochloric acid: in a few minutes they are covered with a brilliant coating of zinc, which it is very difficult to remove by friction. The galvanic action is thus explained: the double chloride of zinc and ammonium formed is decomposed by the zinc and the plate of copper; the chlorine disengaged from the sal-ammoniac goes to the zinc; the ammonium is disengaged in the form of gas, and the undecomposed sal-ammoniac combines with the chloride of zinc to form the double chloride, a very soluble and easily decomposed salt. If then an excess of zinc exists in the solution in contact with the electro-negative copper, the salt is decomposed into its elements, and the reduced zinc is deposited on the negative copper.

Cochin-Chinese.—Among the objects of interest in Paris, are some Cochin-Chinese, sent, by their king, to study European manners, and transport Parisian graces to Cochin-China. They are said to be learned and conspicuous men in their own country (the latter they are in a still higher degree in Paris); and they walk the streets, making notes of whatever attracts their observation, regardless of the observation which they themselves attract. It might be pleasant to get a glimpse of their manuscript, and see what, among the wise men of Cochin-China, are considered *holes* in the Parisian coat. They attended the levee of the Minister of Commerce in “grand costume,” say the French papers—“that is to say, in Robe de Chambre.”

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